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ONCE NIGHTLY,
Sept. 11, Oct. 16, 23, Nov. 20, 27, Dec. 11, Jan. 15, on.

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ONCE NIGHTLY.
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COMPANIES WANTED.

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June 5, 12.
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May 15 (?), June 12, 19.
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O.H., BELFAST, May 1.
O.H., CORK, May 1, 8.
G.T., SOUTHAMPTON, June 5 (?).
G.T., SWANSEA, May 22, 29.
P.T., WESTCLIFF, May 1, 29 (?), June 12.
L.T., NEWPORT, June 19 (?).
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The Premier Theatre of Lancashire.
Aug. 28, Sept. 4, 18, 25.
Musical preferred.
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WANTED, First-class Attractions, APRIL 24.
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Regent 782. Playlet, 'Phone, London.

THEATRE ROYAL, YORK.
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May 29 and June 5.
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COMPANIES WANTED.

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Stage 40 x 24, Fly, 30ft. cloths.
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Supported by a specially selected company of English and American Artists.
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Including Edward Irwin.
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By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 1, 8, on with exceptions.
Alexandra Duma's Masterpiece,
"MONTE CRISTO."
Wanted, May 1, 8, 15, June 5, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, May 1, 8, 22, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, May 22, June 5, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including "THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, T.R., Rochdale.
Next, T.R., Bath.

WANTED, April 17, good Theatre or Hall, big Variety Comb., including Bert Lloyd Co., "What a Pal." Leo Bliss, &c. Thanks for offers. Wire, Palace, Fleetwood.

WANTED,
May 8
(between Gloucester and Lancs),
"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."

July 17, Sept. 4, 18 (South),
"A WEEK END."
"A WEEK END."

W. W. ELLIS,
44, Carlton-hill, London, N.W.8.

"MR. PIM PASSES BY."
By A. A. Milne.
Now being played at the Globe Theatre, W.
WANTED, Theatres for the No. 1 Co., including Miss Georgina Wynter, June 5, July 10 (follow T.R., Birmingham), July 24, 31, and onwards. Everything carried. DUDLEY STUART, The Palace Cinema, Raunds, Northants.

Albert de Courville's Production,
"THE VERY IDEA,"
with Easten Pickering.
WANTED, April 24, May 15. HALDANE CRICHTON, 164, Alexandra-rd., N.W.8.

WANTED, Monday, April 17, and 24th, once or twice nightly, for the successful Burlesque Revue.

Stupendous Cast,

"TAKE ALL."

Complimented by all Managements where played.

Wire,
MORRIS,
Palace Theatre, Lincoln.

WANTED (unexpectedly), Monday next, April 17.
The New and Original Musical Comedy Revue
"MY OWN GIRL."
Written by Charles Baldwin.

Full Star Cast of Artists, including those celebrated Lancashire Comedians, Bobbie Burns and Harold Baker.
Stella Troupe of Dancers, Specialities, &c. Enormous success this week at Alexandra Theatre, Pontefract. Refer management.

Wire for Monday to above Theatre.

To follow Alexandra Theatre, Hull.
WANTED, April 24 and May 1,

RUSSIAN BALLET.
RUSSIAN BALLET.
RUSSIAN BALLET.
Wire, YOKEFELLOW, London Star Attractions, 13, St. Martin's-court, Charing cross-rd., W.C.

WANTED, First-class Theatres.

THE H. B. PHILLIPS OPERA CO. (Late N. Section Carl Rosa Opera Co.), April 24 (South), May 8, 22 (?) (Midland), and Autumn. Company numbers over 80, and played our own Theatres last Autumn for eleven weeks to an average of £1,100 per week, exclusive of Tax.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

SARA ALLGOOD
and
THE IRISH PLAYERS,
in
"MIXED MARRIAGE,"
and their famous Repertoire.
Owing to enormous success, transferred from Ambassadors' Theatre to Aldwych Theatre.

WANTED,

May 22, Midlands.
June 26, North.
July 31 (?), North.
August 7, North.
September 11, South.
September 18, South.
October 16, Midlands.

All communications re dates,

HOWARD LESLIE,

444, Strand, London, W.C.2.

G. and J. Kirby present
The First and still the Best Circus Revue.
"THE CIRCUS QUEEN."
WANTED, APRIL 17, APRIL 17.
H. VAL. KIMM, Hippo., Gloucester.

THEATRES WANTED.

KATHARINE MORRIS
KATHARINE MORRIS
KATHARINE MORRIS
presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jennings' Successful Comedy from the Aldwych Theatre.
By arrangement with Reandean.
Strong Cast.
All the Original Scenery and Dresses.

WANTED, May 22, May 22, May 22 to follow Weymouth.
Also May 29, June, and on.

ARTHUR KNIGHT,
125, Highbury New Park, N.5.

THOS. C. DAGNALL'S TOURS.

"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.

WANTED,
The following dates are Vacant for Autumn, 1922:—Aug. 14 and 28, Sept. 25.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various Companies:
April 24 and May 1, Aug. 10 (3), 14, 21 and 28, Sept. 4, Oct. 2, 9 and 30, Nov. 6.

All communications to
Thos. C. DAGNALL,
Criterion Theatre, W.

WANTED, Monday, April 17, through misunderstanding,
J. J. Macnaix's
Musical Comedy Success
"GIPSYLAND."
"GIPSYLAND."
A Real Comedy Show, with Strong Vocalism and Clever Dancing.
Hippo., Ashton-in-Makerfield.
HOUSE, 9, Ladysmith avenue.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, a Lady Vocalist, age 15 to 18; good voice essential; for Musical Act. Write or call (CROFTS), 170, Adelaide-road, South Hampstead, London, N.W.3.

WANTED, small, smart Lady Contortionist, long tour. CARMO, Empire, Croydon.

WANTED, rehearse immediately 2 big Chorus Men, speak lines. Call REHEARSAL ROOM, "Hero of Switzerland" Hotel, Loughboro'-rd., Brixton.

WANTED, Gents for Leads (juvenile and heavy), stock, one piece weekly; good theatres; reliable, good wardrobe, and workers; to the right persons a long engagement; rehearse May 1, May 8, May 22 June 5, and June 12. One Producer also Wanted. Former applicants please write. Full, &c., first letter ALFRED DENVILLE, Marlboro' House, Cobham.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Cinema Artists, Chorus Ladies, and Dancers; photos essential. Letters only, MANAGER, 197, Castlenau, Barnes, S.W.13.

IDA LILLE.
WANTED, All-round Dancers, Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

ARTISTS' WANTS.

WANTED, by DOREEN BRUNDRET, Young, Versatile Character Comedienne, First-class C.P., for Seaside Season. Write, with confidence, c/o 287, Wellington-road, Heaton Chapel, Stockport.

WANTED, Engt. by Soprano (24) seaside concert party; extensive and high-class repertoire; used to orchestra. Box 96, "The Era."

WANTED, by D. GWLADYS HILL, L.T.C.M., Solo-Pianiste-Accompaniste. Engagement with Concert Party. 'Phone, Langham 1426. The Three Arts Club, W.

WANTED Known, KATE CHETHAM, 'Celliste, disengaged (London preferred), April 19, Hotel, Café, or Cinema. Acd., 6, Rothbay-place, Bedford.

WANTED Known, LITTLE BOBBY BRITTON, Dwarf Com. and Ecc. Dancer; at liberty through breach of contract. 19, Arthur-st., W.C. Good voice, good work, and a good name.

WANTED, Revue or otherwise, FOUR RONEVAS, Harmony, Char., Dance Studies. Vac. Monday. Best offer, 184, Bank-street, Alexandria, N.B.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, every description, Monday, onwards, for London and Provinces; pre-war terms. Kindly note.—Pre-war terms. Tops, Bottoms, and good small Acts. State where can be seen. KENDALL'S AGENCY, Regent House, Regent-street, Leicester. 'Phone, 4214.

WANTED, for Monday, Cheap Acts and Specialities. Big act can share. JACK ARNOLD, Victoria, Lye. 'Phone 70.

MUSIC HALL ARTISTS' WANTS.

MADGE GOODALL, Novelty and Talent.
WANTED, April 17, 24, popular Double-voiced Vocalist and Dancer. Last week, Coliseum, Ilkeston. Offers, 1, Manners-rd., Ilkeston (G. D.).

IVY GRANT,
The Dainty Comedienne,
in Song, Yodel, and Dance.
WANTED, April 17, 24. Offers invited. Wire, 23, Union-st., Ardwick, Manchester.

HENRY D. ADAMS,
Eccentric Juggler.
WANTED, April 17, 24, May 15, 22, 29. This week, Hippodrome, Coventry. P.A., 43, Bickley-st., Tooting, S.W.

WANTED, by SIRLEX, Illusionist and Conjurer, Monday, on. Smart Act. DELL, 23, Cecil-road, Gorseinon, Glam.

WANTED, Monday, by
STEELE and ROSS,
in their big Comedy Sketch,
"OH! WHAT A WIFE."
15 minutes' real comedy.
More laughs than a Chaplin picture.
Vacant Monday next, and April 24, between here and Birmingham.
Wire, Queen's Theatre, Glasgow.

WANTED, April 17, 24, May 1, by the
ADAMS DUO,
ADAMS DUO,
ADAMS DUO,
Trick and Comedy Cyclists.
Empire, Glasgow.

WANTED Known, Cyclist Comedy Trick and Unicyclist, also Football Cyclist; first-class showman; open to join good Act. Reply, Box 128, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, The BELLINIS (Lady and Gent.), Sensational Equilibrists, Dancers and Aerial Gymnastic Speciality. Also vacant May 1, 8, 15, 22, 29. Wire for Monday to City Exhibition Hall, Deansgate, Manchester.

WANTED, April 24, May 1, by ATLAS VULCANA GIRLS. This, Pal., Nelson (Glam.); 17th, Hip., Cannock.

CIRCUS ARTISTS' WANTS.

JOHN FOSSETT & SONS,
Equestrians.
WANTED, for the coming Summer Season, with the following Acts:—Treble, Double, and Single Jockey Acts, Trick Acts, Double Acts, Bar Acts, with own horses and performing ponies and mules. Can also arrange for a complete Circus Company. At liberty for Circus, Revue, Music Halls, Piers and Galas. All coms. to JOHN FOSSETT, 10, Hopeplace, Dawlish-rd., Selly Oak, nr. Birmingham.

MUSICIANS WANTED.

WANTED, smart, reliable, Pianist-Conductor for Revue. Pars. refs., absolute lowest, TEDDY WORTH, Hippo., Huddersfield.

WANTED, Violin-Conductor, cinema, Yorkshire; first-class artist, able to fit pictures and supply library (quintette with organ).
Terms, &c. (5½ hours per day),
Box 113, "The Era."

WANTED, Repet. Violinist, cinema Liverpool, evening only; £4 weekly Apply, DELMONTE'S, Liverpool.

WANTED, Rep.-Violin, one able to lead; no Sundays. Apply, Wednesday and Thursday, after 3 p.m., LYCEUM CINEMA, Southfields, Wimbledon, S.W.

WANTED, Leader, for small high-class London Cinema; must possess good tone and be experienced in high-class music; lowest terms for afternoons and evenings. Box 98, "The Era."

WANTED, good Violin Leader, for Trio, with library; for Monday, April 17. Apply, Electric Theatre, High-road, Chiswick.

WANTED, a first-class Leader-Violinist (gentleman); M.U.; must be thoroughly competent and accustomed to playing under the baton; first-class picture house; matinée daily; no Sundays. Salary £5 9s. Apply, with refs., to MUSICAL DIRECTOR, Mozart House, Stockton-road, West Hartlepool.

NOTICE.
WANTED, good Violinist-Leader for Cinema, afternoon and evenings; comfortable engagement. Send age, experience, and refs., to REX, 49, George Scott's., South Shields.

WANTED, experienced Violinist-Leader for Trio; London Cinema. Quote lowest terms for permanency; continuous; six days weekly. State experience and age. Box 102, "The Era."

WANTED, immediately, Violin-Leader, Cinema, 6 evenings, £4 15s.; must be experienced and good tone. State age, &c., to M. D., 110, Brailsford rd., Fallowfield, Manchester.

WANTED, first-class Leader. Apply, with instrument, Thursday, 11 a.m., at the QUEEN'S HALL CINEMA, Cricklewood, N.W.

WANTED, exp. Lady Violinist for Cinema; 2 weeks' engagement, starting May 1. Apply in person to 2, Bedford road, West Green-rd., Tottenham. Terms moderate.

WANTED, refined good Violinist, join Pianist; busking, &c.; South Coast; immediately.

Box 91, "The Era."

WANTED, Violinist and 'Cellist, for mutual practice; one day weekly; orchestral music. Good players only apply Friday. DE LISLE, 9, Ellerby-street, Fulham, S.W.

WANTED, Violinist (good), afternoon and evenings, also Organist, 6.30 to 10.30 p.m. Apply, MANAGER, Scala Cinema, Hoe-st., Leyton.

WANTED immediately, experienced Violinist and Pianist, for South Coast cinema; evenings, and matinées daily, no Sundays; terms must be moderate. Terms and references, Box 100, "The Era."

WANTED immediately, good Violinist, London; terms 8 guineas weekly. Write, Box 108, "The Era."

WANTED, Violinist (young) for Select Band; start immediately; Seaside Pitching. Apply, with instrument, between 11-12.30, 1, Killyon-road, Clapham.

WANTED, Cornet Player, with view to starting music hall act; must have good appearance, sing and talk well. Apply, 81, Brook-st., off Kennington-rd., London.

WANTED, 2 first-class Double Bass and Organist. Apply, GRAY, 12, Archer street, Piccadilly, W., between 12 till 1.

WANTED, Saxophone Player for Vessel, E flat, alto or C tenor, flat pitch instrument. Audition required. Particulars on application to C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, 'Cellist, for pictures; twice nightly and two matinées; open April 17. Write, terms, &c., GRICE, Alexandra Palace, Longton, Staffs.

WANTED immediately, brilliant 'Cellist; cinema; 2 matis., 6 evgs., £5; also trade shows. State age and experience, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, for first-class variety theatre in Scotland, 'Cellist. Applicants must be experienced in twice-nightly variety and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 126, "The Era."

WANTED, MUSICIANS, at First-class Variety Halls.
NEW CROSS EMPIRE, LONDON,
'Cellist.
BIRMINGHAM EMPIRE,
'Cellist.
SUMMERHILL PICTURE PALACE, BIRMINGHAM, Flautist.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, good Orch. Pianiste (lady), to deputise, Wednesday evgs. Please write to B. L., c/o 213, Ravenscroft-road, Beckenham.

WANTED, brilliant Orchestral Pianist for Restaurant; lady or gent.; hours 12.30 to 2, 4 to 5, 6.30 to 9 p.m.; good appearance. Terms, age, references, &c., to THOMAS CROOK, Mus. Dir., 6, Marianople-street, Newcastle-on-Tyne.

WANTED, good Orchestral-Pianist, either sex, and 'Cellist (gent.), for Cinema, London, N.; audition Wednesday, 12 till 2. M. D., 30, Woodstock-avenue, Golders Green, N.W.

WANTED, for a new Musical Act, a Lady Harpist; those who play piano preferred. Full particulars, with photo, and previous experience, to Box 106, "The Era."

MUSICIANS WANTED.

WANTED, at once, Portable Player, Harpist, or Guitar, join 'Cello player; good pitching; business good; start quickly. Box 117, "The Era."

WANTED, Banjo, 1 hour each evening (6 days). Apply, MANAGER, Mitcham-lane Cinema, Streatham, S.W.

WANTED, real, live Double Drummer, for cinema; must have full outfit, glock, &c., jazz effects; preference given to one who can sing a chorus song. Apply, MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

WANTED, a good Trap Drummer. Will Colman, of Belfast, write. CHAS. GINNETT, 6, Cranworth-gdns., Brixton.

WANTED, immediately, Cornet, Eupho., Bass and Drums, Pitching. Apply to-day, 10 o'c., SIMONS, 4, Angell-rd., Brixton.

WANTED, experienced Musicians, all lines, open Monday next. Lowest terms, references, HENRY L. OSMOND, Empire, Taunton.

WANTED, to complete Symphony Orchestra, with view to coming engagements, four First Violins, two Seconds, three Violas, three 'Cellos, two Bassoons, two Oboes, two Basses, two Cornets, one Solo Flute, one Harp. Semi-professionals only. Apply, SECRETARY E. CAPLIN, 13, High-street, Acton, W.

WANTED, Good Amateur Musicians, to join the Regimental Band of the 2nd London Regt. (Territorial Force) at once. Write, BANDMASTER, 56, Millbrook-road, East Brixton, S.W.9.

WANTED, for Summer Season Orchestra (June, July, August, and September), the following first-class Instrumentalists:—
One First Violin and Leader.
One Second Violin.
One String Bass.
Weekly hours of performances, 38, including Sundays.
Preference will be given to instrumentalists who are capable of playing the following instruments in full brass and reed band (trombone, horn, or clarinet) when required.
Applications, stating terms and full particulars, to be sent not later than April 18 next, to AMUSEMENT COMMITTEE, Council Chambers, Shanklin, Isle of Wight.

WANTED Known. Music on Hire. The finest music obtainable is constantly being added to our library. We are right up-to-date; you can be; and our charges are *not* above others. Our library is open to inspection, by appointment, and includes works by all the old and present-day masters. CINEMA MUSIC LIBRARY, 25, Seaford-rd., West Ealing, London, W.13.

MUSIC ON HIRE.
WANTED Known,
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, orchestra, 3s.; piano solo, 2s. 6d., post free.
SARTORI STRINGS.
THE SARTORI INVISIBLE MUTE.
THE LONDON MUSIC COVERS.
Large Piano copy size 1s. per dozen.
Small Piano copy size 9d. per dozen.
And postage.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, music on hire for cinemas. W. S. CUDDEFORD, 48, Kelmscott-road, Clapham Junction, S.W.

WANTED, Songs and Pianoforte Music for Publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés, Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

WANTED, 'Cellists to write for "5th String (E) Adapter," no screws, no alterations to 'cello. "Cello Tunometer" or "Violin Tuneter," send for free trial. WILKINS, 30, Cardiff-road, Luton.

MUSIC ON HIRE.
WANTED Known. Why play the same old tunes? We have the finest stock of film music in the country. Reasonable terms. Mention instruments when writing. CINEMA MUSIC LIBRARY, 25, Seaford-road, London, W.13.

WANTED Known, to Cinema Pianiste, a copy of the new popular rollicking March, "The Golden Dawn." Price 3s., pub. by OLIVER, 37, Mortimer-st., W.1.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 5s. Piano Solo 2s. 6d., carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, very extensive Orchestral Library on Hire for Cinemas, &c., from 3s. weekly. Write, The MIDLAND LIBRARY, 47, Tullibardine-rd., Sheffield.

WANTED, good Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-st., W.C.2.

WANTED Known, Music on Hire. Moderate terms. Apply, J. H. M., Orchard House, Preston Patrick, Holme, Carnforth.

WANTED Known, Musical Directors, Managers, it will pay you to note this: The public want good music, and it will benefit you to give them it. We have the very best and cheapest library in England, and it will give us great pleasure to forward you particulars and terms. Weekly parcels from: Piano Solo, 2s. 6d.; Orchestra, 3s. (mention combination). Carriage paid one way. WILSON'S MUSIC LENDING LIBRARY, 54, Victor-rd., Bradford.

WANTED, Violinists and 'Cellists requiring exp. in hotel and cinema music, should join the NORTH LONDON ORCH. CLASSES, conducted by exp. professional. 'Celliste Required Whitsun, hotel, Isle of Man. Box 109, "The Era."

WANTED, Leaders, with libraries; Second Violins, 'Cellists, Pianists, and Double Basses, for May to October season. Liner Orchestras. Interviews only. ALFRED RIESS NATIONAL ENTERTAINMENT ASSOCIATION, 18, Charing Cross-road, W.C.2.

WANTED Known. "The Gnome's Patrol," by Girda Noel, Scandinavian composer, successfully played Cinemas. Piano Solo, quaint and pretty. PUBLISHERS, Howard & Co., 19, Percy-street, W.

WANTED Known, The Finest and Cheapest Music Lending Library.
HOWARD & CO., 19, Percy-st., W.1.

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WESTBOURNE PARK STUDIOS AND AGENCY,
WOODFIELD-ROAD, PADDINGTON, W.
(Three minutes from Westbourne Park Station).
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Licensed by the London County Council.
Lessee and Manager,
WILFRED E. BOYCOTT.

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).
Instruction given in standard works. Tavan arrangements, &c.
Music lent for home study.
ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.
Violin and Piano Lessons given.
Appointments found.
This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer. Touring Manager for Vert's Agency, Cork-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thebaud, &c., &c.
Summer and Seaside Orchestras now being arranged. All Artists apply.
Managers can hear and engage any number or single Artists at above Studios.
Members of the Orchestral Classes already booked under contract for the summer.
Interview and audition any morning except Saturdays.
Complete Orchestra, Trios, and Deputies provided at shortest notice.
Artists wishing for good Deputies for summer season apply immediately.
All instruments provided.
All Applications for Classes, Orchestras, Trios, Registration (for engagements) to W. E. BOYCOTT.

MUSICIANS' WANTS.

CINEMA, ABERYSTWYTH.

WANTED, Known, the M. D. thanks those who replied to advt., Violin and 'Cello, having now filled the vacancy.
S. E. DALE, MUSICAL DIRECTOR AND SOLO TROMBONE.

WANTED Known, at liberty April 17, owing to conclusion of tour with "Dream Girl" Co. This week, Palace, Grimsby. All coms., 29, Kent-street, Grimsby.

WANTED, by first-class Musical Director (Piano or Baton), Resident Engagement; fully exp.; Theatre, Variety, Kinema, Café, &c.; attractive; library; MUS. DIR., Garden Cottage, Prospect-place, Hastings.

WANTED, Engagement, by first-class ORGANIST-MUSICAL DIRECTOR, Pictures. Large organ preferred. Good library. Provide small orchestra if required. Or would consider post as Solo Organist.
Write, Box 66, "The Era."

WANTED, change by Pianist-Conductor; smart appearance; large library music, all classes; experienced all lines; present Mus. Dir. in first-class cinema; cinema preferred, or first-class tour. Box 92, "The Era."

WANTED Known, capable Orchestral Conductor seeks Engagement (baton or piano); 20 years' experience; ex. refs.; pictures, varieties, hotel, café; large and up-to-date library. F.O. M. D., 17, Portland-road, Finsbury Park, N.4.

WANTED, by smart, reliable Conductor-Violinist, Re-engt. (through closing); any business; extensive library; highest refs.; dis. April 24. WILFRED BALL, Mus. Dir., T.R., Darlington.

WANTED, expd. Conductor-Pianist, seeks Resident Engt.; compose, arrange, &c. R. ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED, Season Engagement by well-known Solo Violin-Conductor and his orchestra.
Unexpectedly disengaged. Seaside preferred. Box 55, "The Era."

WANTED, Engagement by a first-class Violin-Conductor, experienced all lines, with or with orchestra. Good offers only. CONDUCTOR, 26, James-st., Oxford-st., W.

WANTED, by London Conductor, Resident Engagement, Theatre or Varieties; very highest references. Box 120, "The Era."

WANTED, by Repet. Violinist (lady), Cinema or Dance Engagement; thoroughly experienced; would deputise. Box 105 "The Era."

WANTED, by experienced Lady Violinist Repet., Engt.; seaside or otherwise, cinema, &c.; distance no object. VIOLINIST, c/o 38, Millman-street, W.C.1.

WANTED, Engt. by Lady Violin-Repetiteur; Season or Perm.; fully experienced; at lib., VIOLINISTE, 18, Willow Hall-lane, Sowerby Bridge, Yorks.

WANTED, Engt. by Violin, Repetiteur, Second or Viola; M.U.; Variety; experienced. CHARLES HIGHFIELD, 26, Station-street, Walsall.

WANTED, permanent Engt., Violin Repet.; good refs.; exp.; reliable; disengaged 15th. Best terms. H. FOREMAN, M.U., Hippodrome, Hamilton, N.B.

WANTED, Engt. by Young Man as Rep. Violin; exp. any bus.; would deputise. F. L., 26, St. Margarets-road, Barking.

WANTED Known, at liberty, Solo Violinist, Rep., First, or Lead; good exp. and refs. 20, Cambridge-street, S.W.1.

WANTED, Engt. by Leader-Violiniste (lady); thoroughly experienced cinema. VIOLINIST, 5, Beaufort-road, Reigate, Surrey.

WANTED Known, Leader or Rept.; late leader, Strand Corner House, Engt., any business; experienced, reliable; London or Suburb. VIOLINIST, 40, Burghley-rd., Kentish Town, N.W.5.

WANTED, engagement, Leader or First Violin; liberty immediately; thoroughly experienced all lines; ex-Service man; good refs. KLEE, 176, Kettering-road, Northampton.

WANTED, engagement as Violin Leader (gent.), in Trio or Quartette; good library. LEADER, 14, Stayton-road, Sutton, Surrey.

WANTED, Permanent Engt., first-class Leader (male); refined tone; conversant Tavans, classic, Zerco, and standard works; thorough musician; can open May 1 or later. Terms, &c., Box 95, "The Era."

WANTED, Engt. as Violinist-Leader; 20 years' experience; opera, varieties, pictures; disengaged Monday; library if required. CROFT, 1, Jordan-av., Kimberley-street, Hull.

PIENA

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WANTED, by exp. Leader-Violin (Violin-Conductor), any business. Vac. VIOLIN, c/o 24, Silwell-st., Derby.

WANTED Known. Leader-Conductor, brilliant concert soloist, showman; West-End experience.
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WANTED Known, first-class, fully competent Leader-Violinist, disengaged Good Friday and Sunday. 85, Eleanor-road, Dalston.

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WANTED, by Lady Violiniste, Deputy Work, cinema; big tone; strong orchestral player. Write or wire, FREELEY, 74, Clapton Common, N.E.5.

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WANTED by Violiniste and 'Cellist, lady and gent., Engt.; together or singly; fully experienced any business; terms moderate. HUGHES, 'Cellist, 41, Archers-road, Eastleigh, Hants.

WANTED Known, young lady Violinist, holding Diploma, offers her services free in return for further cinema experience; S.W. district. Box 115, "The Era."

WANTED, by VIOLANIST (can double VIOLA), Engagement, any business. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28, Lonsdale-rd., Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engt., experienced Violinist; disengaged this week. Apply, VIOLINIST, c/o Simpson, 94, Cottenham-road, Upper Holloway.

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WANTED Known, Solo Clarinet, disengaged; any business. BRUCE, 54, Milward-road, Hastings. (Please state salary.)

WANTED, Engagement, good Clarinet, or E flat; combine First Violin; at liberty. CHIVERS, Oriental Parade, Woking.

WANTED, Engt. by an experienced Bass Player; any business; to open at once; M.U. terms. DEAN, 26, Regent-road, Eccles, Manchester.

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WANTED, Engt. by Double Bass, 15 years' experience in all lines, Seaside engagement; or would deputise. Offers invited, BASSO, Theatre Royal, Bury St. Edmunds.

WANTED, Engagement by String Bass, any business. BASSO, 57, Gt. Cambridge-st., Hackney-rd., London, N.E.

WANTED, Engt. by exp., reliable Trombone; London or tour; Jazz combination. SMITH, 5, Cobden-street, Greenbank, Blackburn.

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WANTED Known, lady 'Celliste, at liberty April 22; thor. exp. in pictures, variety, and theatre work; Scotland preferred. Box 104, "The Era."

WANTED Known, 'Cellist, gent., Liberty, Pictures only; England. Write, 'CELLIST, 47, Nicholls-street, Coventry.

EASTER HOLIDAYS.

The **NEXT ISSUE** of **"THE ERA"** will be published on **THURSDAY, APRIL 20.** Advertisements intended for that issue must reach this Office by first post Wednesday morning, April 19. "The Era" Offices will be closed on Good Friday, open from 10 a.m. to 1 o'clock on Saturday, April 15, but will be closed on Easter Monday.

WANTED, Engagement by Violinist, Café, Hotel, or Cinema; experienced in all lines. Add., VIOLINIST, 16, Silverton-rd., Hammersmith, W.6.

WANTED Known, Violinist, exp., wishes Engt., Seaside or Abroad; any business; Rep., 1st, or Lead; young, good tone and appearance; could supply Trio or more with library. GORDON, 70a, Murray-rd., Ealing, W.5.

WANTED Known, Violinist, exp., open for Dep., Cinema, &c.; evenings, including Sundays; Rep., 1st, or Lead; gent.; good tone. 70a, Murray-rd., Ealing, W.5.

WANTED, Engt., good Second Violin; thoroughly exp. theatre or variety business; good refs. VIOLINIST, 6, Woodland-villas, Rensburg-street, Hull.

WANTED, by Violinist and Pianist (gents., abstainers), Per. Engagement; South E. Coast; open end of April; matinées or evenings only (not both); been playing together over two years; own library; terms 56s. each per week. All offers to ROSSE, c/o Mrs. Fermor, High House, Harwich, Essex.

WANTED Known, Violinist, disengaged; experienced pictures, or pictures and variety; can open 24th inst.; references; own library if required; go anywhere. Box 112, "The Era."

WANTED, Engt. by Solo Cornet; excel. ref.; reliable; exper. in any bus.; can open at once. CORNET, c/o MRS. WHITEHOUSE, 14, Rawson-st., Harrogate.

WANTED, Engagement as 1st or 2nd Cornet; good refs.; any bus. HOYLE, 25, Oxford-st., Preston.

WANTED, Engagement by good, reliable Cornet; thoroughly exp. any business. F. WATSON, 11, Borthwick-rd., West Hendon, N.W.9.

WANTED, Engagement by experienced, reliable Cornet; transposer. Address, CORNET, 50, Bark-street, Bolton, Lancs.

WANTED, good Summer Engt., by brilliant Solo Cornet; orchestral or military. Offers to CORNET, 3, White-street, Seedley, Manchester.

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WANTED, Engt. by first-class Clarinet; thor. exp.; any bus.; anywhere. CLARINET, c/o Semmens, Chilton, Aylesham, Dover.

WANTED Known, Clarinet, disengaged; thoroughly experienced; any business. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED Known, good, reliable E-flat Clarinet, open for Summer Season; good references. CLAY, 36, Roseview-road, Penzance.

WANTED, by 'Cellist, Engt.; any bus.; exp. H. BENSON, 52, Church Green, Keighley, Yorks.

WANTED, by well-known Solo 'Cellist, good engagement; perm. or summer; late Principal, South Coast, East, and Midland Municipal Concerts; experienced every department of musical profession; first-class refs. and Press notices; young, personality, and hard worker. Offers, in confidence, to ENGLISH 'CELLIST, Box 90, "The Era."

WANTED, Engagement by first-class 'Cellist; excellent soloist and reliable; seaside preferred. Box 94, "The Era."

WANTED, engagement by good 'Cellist; pictures or variety; would deputise. 540, Caledonian-road, Holloway, N.7. 'Phone, North 1988.

WANTED, Engt. by thoroughly capable and experienced 'Cellist, also Violinist; both soloists, broad tones, together or separately.
London or near preferred.
'CELLIST,
21, Henrietta-street, Old Trafford, Manchester.

WANTED, Engt., all-round Musician, 'Cello, Violin, and Trombone. Classics or Jazz, Comedy or Straight. Other instruments if required. Dance with trombone. Good Poster Designer. Wire or write, MUSICIAN, 254, Portsdown-road, Maida Vale, W.9.

WANTED Known, first-class 'Cellist, open for Deputising, Pictures, Hotel, Café. Telephone, Hornsey 1943. London only.

WANTED Known, 'Cellist, dis. Thurs., Fri., Sat., Sun., each week, for Deputising. MARRIOTT, 11, Britannia-rd., Waltham Green, S.W.6.

WANTED, Engt., Season or Perm. Engagement, pictures, to open April 17; experienced all lines. 'CELLIST, 7, St. John's-terrace, White Lund, Morecambe.

WANTED, by 'Cellist, thoroughly experienced, Engt. in London cinema, evenings only. 'CELLIST, 2, Park-hill, Richmond, Surrey.

WANTED, by good, strong Viola Player (lady), Short Summer Engt. at seaside or spa; good experience in orchestral, classical, string quartette, and theatre work; very fine-toned instrument; could also dep. First Violin. VIOLA, Box 111, "The Era."

WANTED Known,
Oboe and Cor. Anglais.
Experienced all lines.
Vacant May, June.
Write, Box 110, "The Era."

WANTED, Engagement by Oboeist, late soloist first-class orchestra; highest references given. Please apply, 24a, Oxford-avenue, Merton Park, Wimbledon.

WANTED, Engagement by Oboe and Cor. Anglais; any business; just finished with Carl Rosa Opera; audition willingly given. OBOE, 80, Felsham-rd., Putney, S.W.15.

MUSICIANS' WANTS.

WANTED, Summer Engagement, by first-class Oboe and Cor. Anglais, long experience; any bus. Box 118, "The Era."

WANTED, Engts., Flute, Piccolo, any business; string or military; thoroughly reliable. PENFOLD, 332, Cowley-mansions, Mortlake, Surrey.

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WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema Work, for single days; permanent or temporary. Address, "BRITON," Box 488, "The Era."

WANTED, Engagement as Organist (reed), in Cinema Orchestra, by experienced lady; can play from 'cello and second violin parts; also assist with piano. Box 742, "The Era."

WANTED Known.
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ORGANIST
DESIRES CHANGE. CERTIFICATED. Solo and orchestral; large solo library; excellent references; 6 years' cinema exp. Write, Box 97, "The Era."

WANTED, Engt. by Pianiste-Organiste, Orch. or Solo; pipe or otherwise; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, Engt., Orch. Pianiste-Organiste (pipe or reed); London suburbs. 28, Vant-road, Tooting, S.W.17.

WANTED, Permanent Engagement by brilliant ORGANIST; fine accompanist to pictures; used to large organ; 10 years' cinema experience; highest references; moderate terms for comfortable permanency; S.W. London preferred but not essential; available now; audition willingly. 322, Durnsford-road, Wimbledon, S.W. 19.

WANTED, by first-rate Reed Organiste (lady), change; expd., best cinemas; strong, full tone; pedals. Box 26, "The Era."

WANTED, by Accompanist and Solo Pianoforte, also fair mezzo voice, engagement summer season; seaside pref. ARNOLD, 124, Tottenham Court-road, W.1.

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WANTED, by Orchestral Pianiste, L.L.C.M., experienced, engagement in ladies' orchestra. MISS DAVISON, 162, Akerman-road, N. Brixton, London.

WANTED, by experienced Orchestral Pianiste, engagement; London or near. Moderate terms. Write, MISS DAVIES, 1, Batsford-road, St. Johns, Lewisham.

WANTED, engagement, ladies, Flautise and Violiniste (not Leader); thoroughly experienced; any business; together or separate. Apply, Box 93, "The Era."

WANTED, Engt., by Orchestral Pianist or Organist (not pipe); good experience; London only.—MISS YVONNE JORDAN, 103, Gassiot-rd., Tooting, S.W.17.

WANTED, engagement by lady Pianiste as Orchestral Pianiste or Solo Pianiste; library; excellent references. SANDERSON, Derby-road, Mickleover.

WANTED Known, MISS ADA BRODIE, experienced Orch. Pianiste; would deputise; London or provinces. 42, Queen's-road, Finsbury Park, N.4.

WANTED Known, first-class Relief Pianiste, dis. April 16; would deputise. PIANISTE, 107, Fentiman-road, Clapham.

WANTED, Engt., Orch.-Pianiste, Dance (Seaside pref.); exp. Terms to WILL THORNBERRY, nr. Stores, Arlesey, Beds.

WANTED, Engt. by known Orch. Pianiste; thoroughly experienced; could provide trio; big library. 25, St. Albans-road, Harlesden, N.W.10.

WANTED, Engt., Relief-Pianiste (Solo); can fill in on small organ, with orchestra; vacant April 17. PIANISTE, "Mayfield," 51, Winchelsea-rd., Tottenham, N.

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WANTED, by Brilliant Pianist and Accompanist, Re-engagement. Exp. orch. and solo work. Cinema, C.P., Theatre or hotel; own library; can double reed organ. EDITH DAWSON, "The Era" Office.

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WANTED, Engt., May 22, by singing, versatile, dance Pianist and expert Jazz Drummer. C/o Café Dansant, Bedford.

WANTED, engagement, Pianist and Violinist; expd.; cinema, café, hotel, &c. THAY, 59, Wigorn-road, Bearwood, Birmingham.

WANTED, engagement, brilliant Pianist; extemp.; combine harmonium; orch. or pictures; gentlemanly and worker. Wire terms. "Normanhurst," Heston-road, Hounslow.

WANTED, by London Pianist, Drummer, Summer Engt. S. FIGG, 12, Victoria-villas, Kilburn, N.W.6.

WANTED, by excellent Relief Pianist, Engagement. Terms to VIC PARKER, 9, Duckett-rd., Finsbury Park, N.4.

WANTED Known, at liberty, good versatile Jazz Pianist, Engagement, home or abroad. CONWAY, Chesham House, Broadway, S.E.8.

WANTED, by good Solo Pianist Organist (small); subscriber cinema library; one year present engagement; seeks afternoon or evening Engagement. W., S.W. Box 127, "The Era."

WANTED Known, Dance Pianist (doubling Saxophone), late of well-known night club, open for single engagements or deputy at shortest notice. Hammersmith 928, all times.

WANTED, Joint Engagement, good cinema, Pianist and Violinist (ladies); thoroughly experienced, first-class musicians. Box 107, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by brilliant young Pianist, in small Orchestra, for further experience; good reader; nominal salary; London only. Box 120, "The Era."

WANTED Known, Solo and Orchestral-Harpist, disengaged (late) Devonshire Park Symphony Orchestra, Eastbourne. Box 122, "The Era."

WANTED Known, Harpist, open to accept an Engt.; played by Command on three occasions before Her Majesty Queen Mary. Just concluded 4 years' engt. as soloist at the Futurist and Scala Theatres, Birmingham. FREDERICK HALL, St. Cuthbert's, Willes-terrace, Leamington Spa.

WANTED Known, first-class Banjoist, disengaged beginning of May. First-class summer engagement wanted. Reply, H. A. B., 1, Finchley-road, N.W.8.

WANTED Known, Banjoist at liberty, thoroughly experienced in dance work. BRYCE, 145, High Holborn. 'Phone, Museum 5187.

WANTED, Engagement, June, July, Aug., expert Ball-room Banjoist, thorough knowledge of syncopation; powerful voice; smart appearance; England or abroad. Coms., BANJOIST, Box 67, "The Era."

WANTED Known, Banjolinist, first-class, open; sight and memorise; big success at leading dance halls. BANJO, 159, Lupus-st., S.W.1.

WANTED, Engagement, June, July, Aug., smart, experienced Banjoist; thorough ballroom syncopation artist; good worker; England or abroad. Coms., BANJOIST, Box 119, "The Era."

WANTED, by experienced Trap Drummer, with effects, Evening Dance Engagements; deputise or Sundays. 4, Camden Hill-road, Upper Norwood, S.E.19.

WANTED Known, Trap Drummer, vacant for any kind of dance work; can assist with banjo, Swanee, whistle; good outfit; can do any kind dancing; will do anything; terms mod.; will go anywhere. Box 770, "The Era."

WANTED, first-class Drummer, Variety or Jazz; any business; London only. J. E. CLEGG, 199, Stanhope-st., Regent's Park, N.W.1.

WANTED, Engagement, by experienced Syncopated Jazz Drummer; England or Abroad; open to deputise. All coms. to MAX ROSE, 91, St. James' Residence, Little Pulteney-st., London, W.1.

WANTED, Engagement as tip-top Drummer, Tympanist; soloist; in novelties and instruments. DRUMMER, 26, James-street, Oxford-street, W.1.

WANTED, by Double Drums, Glock effects; play Tymps. if hire.; exper. A. E. WOLSTENHOLME, 49, Ingham-st., Blackburn.

WANTED, by Drummer, with tymps. and chimes, disengaged. Apply, HAMPSON, 335, London-road, Hazel-grove, Stockport.

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WANTED, Engt. shortly by first-class Drummer-Tympanist; exp. all lines, military, &c.; refs.; perm. or season. SULLIVAN, 47, Maria-street, Kirkcaldy.

WANTED, Engagement by a tip-top Percussionist, Tympani, Drums, Glockenspiel, Xylophone (high pitch); can open immediately (fares paid). FREDERICK FREDERICKS, 9, Hambleton-st., Wakefield.

WANTED, Engagement by experienced Lady Drummer and Tympanist; any business. MISS C. LYNCH, 15, Bath-street Huddersfield.

WANTED, by London Drummer, who is also a Pianist. Summer Engt., Dance or Café. S. FIGG, 12, Victoria-villas, Kilburn, N.W.6.

WANTED, by first-class Drummer, tymps. and effects; late Hippo., Liverpool, 5 years; highest references; any bus.; can open Monday next; special engagement this week for railway stunt. Wire, PALMER, Picture House, Market-street, Manchester.

WANTED, to Deputise, by Drums and Tymps., Pictures, Sunday evenings, afternoons or Military. DRUMMER, 18, Paragon-rd., Hackney, N.E.

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WANTED Known, Engt. by first-class Trio, Piano, Violin, 'Cello, good Cinema, Hotel; audition morning. For terms. VIOLINIST, 40, Burghley-rd., Kentish Town, N.W.5.

WANTED, Engt. by Trio (or Quartette), London cinema; good, large library. Wrife, M. D., 26, Kensington Gardens-square, W.2.

WANTED, Engagement by Pianist, Violinist, 'Cello, Drums, Jazz Band or Cinema (together or separate); uniform or evening dress. Box 124, "The Era."

WANTED, by first-class Orchestra, Re-engagement in Cinema; large library; can be heard daily in London Cinema. Address, M. D., c/o Mr. Blanchette, 27, York-grove, Queen's-rd., Peckham, S.E.15.

WANTED Known, J. P. COLE'S JAZZ BANDS can be engaged for summer season at home or abroad. All first-class musicians. Any reasonable audition given. All coms., Grand Hotel, Bournemouth.

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For terms,
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WANTED Known, Regimental Band of the Northumberland Hussars, in dress uniform, String or Military, open for Bookings anywhere. Parks, Concerts, Exhibitions, Flower Shows, Dances, &c. Any business. Extensive repertoire. Terms on application to J. B. ANDERSON (Bandmaster), 235, Dilston-road, Newcastle-on-Tyne.

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WANTED, Seaside Engagement by first-class Orchestra of 14 performers, including Musical Director. Write, Box 101, "The Era."

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ALL DOUBLE-HANDED ARTISTS.
MUSIC TO THE SOUL AND THE FEET.
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WANTED Known, late Holborn Empire Orchestra, 15 Performers, open to accept engagements. Theatre, Variety, Concert, or any other business; flat pitch if required, any combination supplied. Write, SECRETARY, J. J. WARD, 6, Crescent-place, Cartwright-gardens, W.C.1.

Recommended by the Scarborough Corporation.
WANTED Known. First-class Dance Orchestra, straight or jazz, vacant in June; 5 performers; Piano, doubles piano, accordion; Violin, do.; Stroh Vio., Cornet, do.; Saxophone, Trombone, do.; Clarinet and Piano, Drummer, do.; Bells, Banjoline and Xylophone; 2 years before with above, now playing 9 months' return. Harmony, not noise, our slogan. All offers accepted. JAZZBITS, Olympia, Scarborough.

WANTED Known, Dave Franks' "NAPOLI" Band. (A revelation in Dance Orchestras.) "Something entirely different." This band has created a furore wherever performed, and is guaranteed to be "The Goods." Open for first-class offers for Summer Season for Hotels, Dance Halls, Private Affairs, &c. All communications to DAVE FRANKS, 2, Burlington-st. (Oxford-rd.), Manchester. 'Phone, Central 5833.)

MISCELLANEOUS.

WANTED, Chief Operator-Electrician; must be fully qualified; continuous house. State age, salary, references. Apply, HARRY REEVES, Silver Cinema, Shepherd's Bush, W.

WANTED, good, reliable, practical Billposter; permanency; single man preferred. Apply, BILLPOSTING CO., LTD., 35, Ashby-road, Loughborough.

WANTED, Gent. with £25, assist management of novel Musical Entertainment; good salary and percentage. Write for interview. Box 121, "The Era."

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for catalogue. LEETE & CO., 129, London-road, Southwark, S.E.1.

WANTED, Engt. by exp., reliable Manager, theatre, variety, cinema; ex. accountant, advertiser; hard, active worker; good appearance; highest references. MANAGER, 15, Sylvia-terrace, West Stanley, Durham.

WANTED, Engagement by experienced Assistant Manager, used to Variety or Theatrical work. Box 123, "The Era."

WANTED, Gentleman with Motor Van to join Pianist and Violinist; outdoor touring; equal shares; congenial occupation. Full particulars to KLAVIER, 201, Tavilion-road, Worthing.

WANTED, by lady, position as Secretary in Agent's Office; reliable stenographer, capable of taking complete charge contract books; splendid experience; first-class references. Box 116, "The Era."

WANTED, by lady, 10 years' experience, expert shorthand-typist, re-engagement as Theatrical Secretary. Apply, W., 31, Cambridge-street, Victoria, S.W.

WANTED, by a professional gentleman (age 47), partly paralysed, but otherwise healthy and fit, desirous of residing at the seaside for the summer, a post as Secretary or Librarian to Concert Party or Orchestra.
Good organiser. Small salary.
Buskers save stamps.
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WANTED, Gent., finance West End Comedy; capital required, £200; advertiser has booking influence. B. M., "The Laurels," 102, Camden-street, Birkenhead.

WANTED, a lady Business Partner for all kinds of theatrical transactions. No investment required. Box 103, "The Era."

WANTED, Partner, lady or gent., for new Act in preparation; one willing to take financial interest preferred. ADVERTISER, 224, Balfour-rd., Ilford.

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HAROLD SIMS JOSEPH BOOTH, Deceased.
Pursuant to the Law of Property Amendment Act, 1859.
NOTICE IS HEREBY GIVEN that all Creditors and other persons having any claims or demands against the Estate of HAROLD SIMS JOSEPH BOOTH, late of 36, Gerrard Street, Shaftesbury Avenue, London, W., and of 11, Portland Place, London, W., Company director, deceased, who died on the 12th day of February, 1922, and whose Will was proved in the Principal Registry of the Probate Division of His Majesty's High Court of Justice on the 30th day of March, 1922, by Minnie Elizabeth Clarke and Clarence Goullee Syrett, the Executors therein named, are hereby required to send the particulars in writing of their claims or demands to us the undersigned as Solicitors for the said Executors on or before the 20th day of May, 1922, after which date the said Executors will proceed to distribute the assets of the said Deceased amongst the persons entitled thereto, having regard only to the debts claims and demands of which they shall then have had notice, and they will not be liable for the assets of the said deceased or any part thereof so distributed to any person or persons of whose claims or demands they shall not then have had notice.
Dated this 6th day of April, 1922.
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of 115, Moorgate, E.C.2.
Solicitors for the said Minnie Elizabeth Clarke and Clarence Goullee Syrett.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.
WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about	£56	0	0
Number of old artists residing there, 41 (ladies 12, men 29).			
Amount of weekly pensions	53	3	6
Number of pensioners, 89.			
Amount of loans, fares, &c.	14	18	2

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In the High Court of Justice.
Probate Divorce and Admiralty Division (Divorce).
To Valentine Cuthbert
Late of Minnedosa Heybridge Basin Maldon in the County of Essex

TAKE NOTICE THAT a Petition has been presented in this Division by Matilda Christian Cuthbert otherwise Matilda Christian Douie of 9 New Street Dorset Square in the County of London spinster praying:—
1. That an Indenture of Settlement made on the 29th day of May 1915 by the said Matilda Christian Cuthbert therein described as Maud Douie (thereinafter called "the wife") of the first part, you the said Valentine Cuthbert (thereinafter called "the husband") of the second part and William Young Menzies and Malcolm Baird (thereinafter called "the trustees") of the third part may be set aside as absolutely null and void.
2. Such other order as may be just.
In default of your appearing you will not be allowed to address the Court and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereto. And Take Notice that for the purpose aforesaid within one month after the date of this publication an appearance must be entered at the Divorce Registry Somerset House Strand London.
W. S. BARNARD,
Registrar.
Preston & Foster,
Craigs Court House
Charing Cross, S.W 1.
Solicitors.

MAURICE EDWARD BANDMAN, Decd.
Pursuant to the Statute 22nd and 23rd Victoria, Chapter 35.
NOTICE IS HEREBY GIVEN that all persons having any debts, claims or demands against the Estate of Maurice Edward Bandman, late of 24, Haymarket, in the City of Westminster, and the Empire Theatre, Calcutta, Theatre Proprietor, deceased, who died on the 9th day of March, 1922, and to whose Estate Letters of Administration with the Will annexed were granted to Annie Lewinstein by the Principal Probate Registry on the 31st day of March, 1922, are hereby required to send the particulars, in writing, of their debts, claims, or demands to the undersigned, the Solicitors for the said Administratrix, on or before the 31st day of May, 1922, after which date the said Administratrix will proceed to distribute the assets of the said deceased amongst the persons entitled thereto, having regard only to the debts, claims, and demands of which she shall then have had notice, and she will not be liable for the assets of the said deceased or any part thereof so distributed to any person or persons of whose claims or demands she shall not then have had notice.
Dated this 1st day of April, 1922.
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DR. BODIE AT THE EMPIRE.
The years deal very kindly with some people, and Dr. Walford Bodie, who renews his acquaintance with Burnley this week is obviously one favoured by fortune in this respect. The renowned entertainer, who practically monopolises the programme at the Empire, looks very little older than he did twenty years ago, and he has certainly lost none of his remarkable characteristics. It is two years since he was last in Burnley, and he was given another cordial welcome on Monday night, which was fully justified by the excellence of the fare he provided for the patrons of this popular house. In the scena, "The Merry Monarch, or Nell Gwynn's Haunted Boudoir," he introduces his wonderful automatic puppets in the presentation of much ventriloquial comedy, which immediately puts the audience in good humour; whilst later in the evening he gives an amazing exhibition of new and startling wonders of electric wizardry, introducing his troupe of mediums, who create roars of laughter by their electrically inspired eccentricities. Dr. Bodie is assisted by Mdlle. La Tesla—"the electric magnetic girl"—in a sensational illustration of the American method of execution by electrocution, and altogether the "show" presented by the versatile entertainer is very entertaining, amusing, and attractive."—"Burnley Express," March 29.

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IN THE SUBURBS.

"MAID OF THE MOUNTAINS"
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José Collins in her original part of the Maid of the Mountains in that great Daly Theatre success was a sufficient inducement to fill this spacious theatre with the many who had seen before, and the few who had never witnessed this light opera. The sweetness of the music, the exquisite rendering of the vocal numbers, the picturesque costumes, the merriness and brightness of the environment, all combined to delight the eye and charm the ear. Miss Collins was enthusiastically received and warmly applauded, as she well deserved to be. Mr. Bertram Wallis made a fine figure of a man as Baldasaire. Mr. Peter Cauthorne sang very pleasingly as Beppo. Mr. Blake Adams was highly diverting as Tonio, while the humorous portrayal of General Malone and his aid-de-camp, Crumpet, was excellently given by Mr. A. Wellesley, and Mr. Leonard Russell. Miss Faith Bevan looked very sweet and sympathetic as Angela, and Vittoria was rendered with particular charm by Miss Mabel Sealby. Mr. Pop Cory was capital as Carlo. Mr. Arthur Gay took the part of the Mayor, and Mr. H. Raymond that of Lieut. Rugini. Mr. Willie Redstone directed the augmented orchestra and Daly's charming chorus. Large advance bookings assure excellent business all this week.

"DADDY LONGLEGS."
At the Brixton Theatre.

This popular play commenced a week's run at the Brixton Theatre on Monday evening, and the company had a most enthusiastic reception from a crowded house. Miss Olga Lindo was excellent as Judy. Mr. H. C. Robinson did well as Jervis Pendleton. Miss Nora Clancy as Julia Pendleton and Miss Moya Mackintosh as Sally McBride were admirable, as were also Miss Annis Stalman as Miss Pritchard, and Miss Lina Nazeby as Mrs Pendleton. Miss Beatrice Dorelli as Mrs. Lippet made a capital school matron. Mr. Barry Livesley as Jimmy McBride delighted the house by his genuine humour. Miss Violet Vivian as Mrs. Simple won all hearts by her effective acting as the mother. The orphan children were clever pupils of Miss Italia Conti and they were extremely good.

"CHARLIE GOES EAST"
At the Chelsea Palace.

The Herbert Barnes Productions Co. is presenting here with a fair amount of success for a pre-holiday week, the farcical comedy revue, "Charlie Goes East." The revue has proved successful on its provincial tour, and aroused hearty laughter and applause on Monday from Chelsonians. Plenty of bright songs and comic business combine to popularise the play written around the peregrinations of Charlie de Vere, who, in a weak moment, consents to fulfil the onerous duties assigned a famous cinema star. In his visit to the Monte Carlo, Far East, etc., Mr. Willie Hicks, as the soi-disant star, has many opportunities; of these he freely avails himself, especially in the comic business. Mr. Hicks also sings two capital numbers. Miss Anna Thayer delights the house with her winsome acting and delivery of many songs. In happy association with Miss Thayer, Mr. Reginald Adair uses his well-trained voice to advantage in a couple of pleasing duets. Mr. Stanley Marsh also favourably impresses the audience as the rich film producer. The speciality dances of the Four Imperials deserve warm praise. The chorus do very well, and the harmonious colour-blending adds to the attractiveness of "Charlie Goes East."

"ALL PUT."
At the Watford Palace Theatre.

Messrs Austin Webb and Dandy Page, who are great favourites with Palace audiences, are here this week with their own production, "All Put," and a particularly bright and merry show it is. As is only to be expected with two such clever comedians taking prominent parts, the revue is brimful of comical interludes, those in which the two artists appear to the greatest advantage being the dope burlesque and the love scene. Webb with his abominably long hair, spectacles, and funny facial expressions, and Page as the quick-talking and dapper little Johnny, make an excellent combination; while their gags and cross-talk greatly amuse the audience. Webb scores a great success with his song about the "Fluttering Fly," in the chorus of which he invites the audience to join him, and with continuous interruptions from his partner in one of the boxes, while Page does well in his song "Keep Your Weather Eye on Me," and also his last number, "A Quaker Girl in Quaker Town." Eva Barnes' Mite quite captures the audience with her clever toe-dancing and song, "I'm a Lonely Doll." A most enjoyable feature of the performance, and one which receives hearty recognition is the speciality dances of Gilbert and Clark. Miss Elaine Rose wins applause for her singing of "Down Yonder," and the duet with Billy Warren, "Do You Ever Think of Me," is very well rendered. The work of the other members of the cast and the sprightly dancing of the chorus add to the success of the production.

"THE SOUTHERN MAID,"
At the Windsor Theatre Royal.

The Geo. Edwards' Company, under the direction of Messrs. Fred J. Blackman and Cecil Paget, are playing here "The Southern Maid," with Mae Blundell in the title-rôle. She makes an excellent Dolores, and her singing and acting throughout are admirable. Miss Emmie Dixon is a very attractive Chiquita. Miss Doris D'Espe's portrayal of Juanita is especially good, and Mr. Cecil Dereham plays the rôle of Sir Willoughby with marked skill, and his singing deserves mention. Mr Douglas Herald presents a striking study of the dramatic Francesco del Fuego, while the humour of Mr. George Bryne (Walter Wex) and Mr. Sydney Landsdown (Todo) keeps the audience well amused. Miss Violet Ingram (Lady Julia Chichester), Mr. Kenneth Gordon (Lord Toshington), Mr. John Dawson (Lopes), and Mr. W. J Cutler (Sebastian) ably assist in making the play a success.

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KING'S THEATRE.

APPLICATIONS are INVITED from persons desiring to hire the above Theatre, either for a limited period or on lease or yearly agreement. All applications, giving full information as to any offer or offers made, must reach me not later than WEDNESDAY, the 19th day of APRIL, 1922, and must contain the names and addresses of two persons, from whom references can be obtained.

The Council does not bind itself to accept the highest or any tender.

Dated this 8th day of April, 1922.

STANLEY NICHOLSON,
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LEADING PROVINCIAL CENTRES.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—First presentation of a play, entitled "The Dippers."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague. — Considerable patronage continues to be given to the O'Mara Grand Opera Company, who, on Monday evening, opened the third week of their month's visit. The current programme comprises "Lily of Killarney," "Samson and Delilah," and "Trovatore." On Good Friday the company will provide a sacred concert, followed by Mendelssohn's "Elijah."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Barrie's "Alice-Sit-by-the-Fire" continues in the bill for the present. When withdrawn, "The Typhoon" is to be staged.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manuers; Mus. D., Mr. Dan Godfrey, junr.—An especially good programme is being submitted here this week, among the principal artists announced being Percy Honri, with his talented musical turn; Olga Morselli, a remarkable violinist, assisted by Miss Elsie Upton at the piano; Johnson Clarke, the clever and amusing ventriloquist; and Gus Fowler, the "watch king." Others appearing include Jack Barty, a burlesque artist; and the Omega Trio of equilibrists. Bert Maddison successfully deputised for George Willby.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—After a very successful week, Harry Day's revue, "Rockets," is putting in another six nights.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—"Kiki" is a particularly good show, and its first visit to Liverpool was on Monday evening received with much favour. It is marked by melodious music, lots of fun, and some charming dancing. Among the principals in a good all-round company sent by Martin Henry are Dan Booker, Ellis Hoiland, Guy Eric Vivian, W. E. Richardson, Norman Bowyer, Mabel Heath, Grace Wilson, and Ruby Lester.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—Heading the variety bill is Harry Taft, a smart comedian, who amuses greatly with his "New M.P."; the Gordon Bros. are lively whilst having "Fun in a Chinese Laundry"; and J. Camp, assisted by Nan White and Minnie Ray, delight with the Scotch comedy sketch, "Cold Tongue." Others in the list include Jean Alexander, character entertainer; Manning and Lane, black-faced comedy duo; Santley and Moore, in comedy; and Ernie Leslie, dame comedian.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—Mr. Henry Ainley and his company are appearing here this week in Douglas Murray's amusing and very human comedy, "Uncle Ned," which has on a previous occasion found marked favour with a local audience. Mr. Ainley's impersonation of Edward Graham (Uncle Ned) is an excellent piece of work, and a very charming performance is given also by Miss Mary O'Farrell as Miss Manning, while the part of Sir Robert Graham has a good exponent in Mr. Howard Rose. Among other efficient players, a familiar figure is Mr. Arthur Grenville as Dawkins is noteworthy.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—A bill of great attraction here features the well-known Hebrew comedian, Julian Rose, in a series of tit-bits; George Mozart is also prominent in his amusing character sketches; and another big turn is contributed by Chris. Richards, a popular eccentric comedian. Other enjoyable items are added by Fyne and Hurley, in sketch comedy; the Terry Twins, in their novel act; Mollie Butler, comedy impressionist; and Kay and Lawler, in a classical act.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley, M.C., Mr. Robt. Peel.—The Anglo-Scottish Revue Co. are presenting here what is not ill-described as "a musical carnival of joy," in their six-scene production, "What a Night!" There is a full beauty chorus, and the powerful cast includes Kemp and Freeman, the cosmopolitan comedians; Maisie O'Connor, the little Australian girl; Alec Harland; Jack Vincent; and the Monte Troupe of dancers.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—The "Sparklets" revue, which did so well at the Metropole Theatre last week, is drawing good houses here twice nightly.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. Patsy O'Callagan.—An interesting bill here includes clever turns by the Sutcliffe Family, the Four Veronas, Tina Paynola, Greh and Grah, and Tom E. Dean.

MAURICE PIENA.

Maurice Piena announces this week the second series of his Adaptations Edition. This series has, in common parlance, "caught on"; in fact, it may be said that the success which was anticipated for it has been more than fulfilled. The numbers themselves, quite apart from their extremely reasonable price, are of high-class musical value, and of very varied interest. Those already issued include two tragic numbers, a light hurry, a heavy drama, a breathless scene, a religious scene, three tender scenes, an Oriental number, a gavotte, and a processional march. These in themselves constitute a miniature library, and the second series, which will be run on similar lines, can be highly commended. Composers who have contributed so far include A. Zurfluh, E. Zurfluh, Nossam, Jouanneau, Staub, de Corbo, Wirmser, Landry, Quef, and Masson.

CHELMSFORD COUNTY THEATRE.

For Easter week the programme will include H. J. Snelson's musical comedy, "Kinema Kid," with Mr. Snelson as Bill Barley, Little Doris Hyde as Baby Bunting Muffit, Miss Nellie Merton as Jimmy Maclaren, together with the popular Eight Kiltie Lassies. The following week five evening performances of Gilbert and Sullivan's opera, "Iolanthe," will be given by the Chelmsford Amateur and Operatic Society, commencing Tuesday, the 25th inst. Other bookings include Wilfrid Shine in "The Partners," "French Leave," Wilson James' "Gaieties," Gordon Loache's "Peaches," &c

A CORRECTION.

Mr. Percy Ellisdon writes: "My attention has been called to your notice in the last issue of 'Era' of the Langham Choral Society's concert at Queen's Hall ('Hiawatha') in which you state that the baritone solos were taken by Mr. Hebden Foster. This was not so. Mr. Foster was indisposed, and his place taken by me at very short notice."

The Hanwell and Baling Operatic Society will present "The Country Girl" at the Hanwell Park Theatre for four consecutive nights at 7.45, commencing Wednesday, April 26.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

SIR CHARLES HAWTREY'S
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ASSOCIATION OF TOURING MANAGERS.

At the general meeting of the Association of Touring Managers, held on March 31, there were present: Messrs. Robt. Macdonald (in the chair), E. Taylor Platt, Wilfred Eaton, Cecil Barth, Herbert Ralland, W. V. Garrod, Leonard Mortimer, Thos. Courtly (representing Sir A. Butt), Ernest E. Norris, Oswald Cray, S. H. Laycock, Hubert H. Woodward, Alex. Maclean, Herbert Barnes, William De Lacy, Ernest Stone, J. Wright, Arthur Knight, Cecil H. Collison, F. R. Littler, Charles Steuart, Nevill Graham, F. Leslie Moreton, Jack Goodson, J. Bannister Howard, Guyton Heath, G. Carlton Wallace, H. W. Rowland, H. E. Bellamy, J. Moverley Sharp, James Ussher, and Louis Casson (secretary).

The question of the Standard Touring Contract came up for further discussion by the meeting, the Actors' Association having intimated that they were willing to concede one point requested by this Association, which would make it easier for some of the smaller managers to tour during the summer months. It was finally decided to empower the Executive Committee to negotiate with the Actors' Association upon the further points submitted to them, a meeting of the Joint Committee to be called for this purpose.

In accordance with the recommendation of the Finance Committee, the entrance fee to the Association for new members was raised to five guineas.

An addition to the resolution dealing with employment of agents was further discussed, but the wording of this additional resolution not being considered satisfactory, the proposal was carried as follows by 27 votes:

"That the resolution be referred back for further consideration."

Mr. Jack Goodson was appointed upon the committee of Actors' Day Fund in the place of the late H. Barrett Brandreth.

The question of a Trade Guild submitted to this Association by the Actors' Association was very fully discussed, along with the question of registration of managers. These matters were referred for further discussion to the Joint Committee of the Associations.

The question of the Association's magazine was further discussed, in view of a proposal to form a private limited company to publish this magazine, and the following resolution was carried by the meeting:—

"That this meeting authorises this company to issue the magazine as the official organ of the Association."

The following new members were submitted to the meeting and duly elected: George Manship (probationer), Alfred C. Brocklebank, Fredk. J. Blackman.

As Associate Members: Douglas Eley, Bertram Murray, John Gerant, G. F. Howard, W. H. Pierpoint, Sydney E. Linnit, J. Sutton Pateman, Samuel Newberry, Lewis Leslie, Will Ellythorne.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

A. T. MOLE, L.R.A.M.

Mr. A. T. Mole, who was born in 1867, first learnt the flute and became leader of the local drum and fife band at the age of eleven. His interest in music really started when he was seven, it being aroused by a visit one evening of a friend of his father's who brought his violin and played to them. The visitor was so impressed with the interest young Mole took in his playing that he (the visitor) promised when he came back from America, where he was going the following week, that he would

buy him a violin. He never came back. His father also kept putting off the purchase of an instrument for his son, evidently waiting for the wanderer who never returned. Eventually Mole himself saved up enough pocket-money and bought one, but gave up learning after a bit. Passing through Smithfield Market one day, he heard a trio of street instrumentalists performing, and this fired him with enthusiasm again, and he made up his mind that he would not rest until he could play as well as that violinist.

From that time he went on to success, and after being under several teachers he chose Mr. A. J. Slocombe, L.R.A.M., to whom, he says, he owes all his success. He took a great interest in him, and later on sent him up for the degree of Licentiate of the Royal Academy of Music, which he gained the first time, being the only male candidate to succeed that year. His master secured Mr. Mole many engagements in various concert orchestras, where he gained a good deal of experience, and was later on engaged as leader of the North London Orchestra, which he held for twenty years, resigning when war broke out.

Mr. Mole was also Professor of the Violin at Reading University for ten years, but resigned owing to many engagements with his own band, the Imperial Orchestra, which he had formed some years previously, clashing too much with his teaching.

Perhaps the most interesting series of engagements secured was at 10, Downing-street, where for many years his band was engaged to play for the Prime Minister at his receptions and garden parties.

With all these engagements he did not neglect his teaching connection. His pupils have varied in number between 50 and 75, which has meant much hard work, but that he never minds, and is still as busy as ever. He still remains a member of the Royal Philharmonic Orchestra, and so keeps in touch with concert work.

Mr. Mole at one time was a celebrated cyclist, and a scratch man of the Polytechnic Cycling Club. He held the quarter and half mile world's records for these distances, and has won many prizes under the Polytechnic colours. He now rides an 8-h.p. "Matchless Combination." Mr. Mole has also won numerous prizes at photography, and is president and secretary of the United Stereoscopic Society.

In his few spare moments he plays bowls, and is a member of the Brondesbury Bowling Club. Again success has come his way, and he has won many prizes at this delightful game. Was runner-up in the rink competition at Bournemouth in 1914; runner-up in the Pairs Open Competition at Bournemouth in 1918, and leader of the winning team in the Rink Championship of the London and Southern Counties Bowling Association, 1919.

He also plays chess and billiards, and for many years used to do open-air swimming at the Highgate Ponds all the year round, winter and summer.

He is an enthusiastic Freemason, and is Worshipful Master of the Hampden Lodge 2427, a Past Master of the Emblematic Mark Lodge 350, and a Past Prov. Grand Senior Deacon for Middlesex.

In addition he is a well-known teacher of the pianoforte as well as the violin, and altogether is a very busy man.

SIR LANDON RONALD HONOURED.

The Music Club gave a dinner on Monday evening, the 3rd, at the Hyde Park Hotel, to Sir Landon Ronald, who, by dint of hard work and capacity has won through to his present position as Principal of the Guildhall School of Music, Conductor of the New Symphony Orchestra, accompanist and composer. The social gathering was also in celebration of the recent conferment upon him of a knighthood.

Viscount Burnham, who presided, said there was no great orchestra in Europe which had not at one time or another been under the baton of Sir Landon Ronald.

Other speakers were Sir Frederick Bridge, Sir Ernest Weld, and Messrs. Walford Kalish and Pett Ridge.

Some beautiful viola solos were contributed by Mr. Lionel Testis, Miss Amy Evans singing two songs with considerable charm, Mr. Fraser Gange, in heroic mood, declaiming a fine song, based on Newbolt's story of the dragoon with a toy drum and penny whistle, who cheered the troops in the 1914 retreat. Mr. W. Harold Craxton was all one could wish at the piano.

CONCERTS OF THE WEEK.

ROYAL AMATEUR ORCHESTRAL SOCIETY.

The Royal Amateur Orchestral Society, now in its forty-ninth season, is to be congratulated on the general excellence of the concert given under its auspices at Kingsway Hall on April 5, all the more so on account of the delightful pianoforte solos played by Miss Elsie Thornton, the holder of the Society's scholarship at the Royal College of Music. With a charming personality, sincerity in her work, well-balanced playing, Miss Thornton has not allowed her brilliant technique to outweigh due appreciation of the fine sustaining powers of the Steinway Grand. Unquestionably an altogether satisfying performance.

The vocalist, Miss Carrie Tubb, sang "Ocean! Thou Mighty Monster," and no small measure of the success of this number was due to the vigilant conducting of the orchestral accompaniment. Further vocal solos, with Mr. Herbert Dawson at the piano, were selections from Purcell. Some familiar faces from the professional orchestras were observed in the body of musicians, and the instrumental items, ranging from selections from Berlioz, Mendelssohn, Gounod, Bizet, Dvorak, Schubert, and Sullivan, gave every indication of the thoroughness with which this Society cultivates musical art along the tried and effective lines of repertoire.

Particularly good was the performance of the "Unfinished" Symphony, and no praise would be too high for the care with which Mr. Arthur W. Payne kept his forces together, and worked out his readings of the scores of the various works throughout the evening.

MISS STELLA CAROL'S RECITAL.

There is not much room for doubt about a successful career in the case of Miss Stella Carol, who gave a recital in the Wigmore Hall on Saturday. Coloratura singers with voices as pure in quality, as full and as flexible as hers, are rare, and eagerly sought for. Many of the numbers in an exacting programme were almost perfectly done: the "Couplets du Mysoli" and "Lo! Here the Gentle Lark" among them. A hard and not too pleasant tone occurring now and then on a note in alt was due, not to any defect in the voice, but to an effort to make the middle tones too big. The singer had the assistance of Mr. Lance Kennedy, the flautist. One does not often hear the answering phrases more gracefully played.

Miss Bessie Rawlins's finished playing of a number of violin solos was a delightful feature of the recital.

THE WOOD-SMITH STRING QUARTETTE.

Given in the congenial surroundings of the Studio at Leighton House, the first nine o'clock concert of the Wood-Smith String Quartette on Tuesday, the 4th inst., was a complete artistic success. The Quartette is composed of Miss Stella Pattenden, Miss Alice Grassie, Mr. George Stratton, and Mr. John Francis, four executants who proved capable of reflecting all the nuances of Herbert Howell's finely coloured Phantasy Quartette Op. 25. The programme opened with Mr. R. F. Wood-Smith's Miniature Suite, a delicate work with a wistful third movement for muted strings, and a final presto which almost takes the record for shortness. For the final item, Brahm's Quintet for Clarinet and Strings, Op. 115, the Quartette were joined by that very promising young clarinettist, Mr. F. J. Thurston, who played his part in a tasteful and unobtrusive manner, which created a most favourable impression. The vocalist was Miss Esther Coleman, who gave a very good account of herself in a group of songs mainly culled from the works of Mr. Herbert Bedford.

THE STROLLING PLAYERS.

Interest in the performances of the Strolling Players' Amateur Orchestral Society increases as the years roll on, to judge by a crowded Queen's Hall last Thursday. The occasion was the third and last concert of the Society's fortieth season. There were rare features—rare, at any rate, among amateurs—in the orchestral playing. One noted finish and careful phrasing, fine tone and colour, and firm discipline in all the parts. These excellencies are due, of course, to the training of the Strolling Players' own conductor, Mr. Joseph Ivimey, who may well plume himself on the high level attained by his forces in the performance of the "Pahtetic" Symphony.

According to their custom, the Society included in their programme a modern British work—in this case the suite written by Sir Landon Ronald for the Drury Lane production of "The Garden of Allah." On the whole these four charming pieces were played, under the composer's direction, in such a manner as to do justice to their clever and delicate workmanship.

Mr. Harry Dearth's singing of Wolfram's song from the second act of "Tannhäuser" showed that the popular baritone might have done as well on the "grand" opera stage as he has on other stages.

CONCERT PARTY WINTER DATES.

Unfair Terms at Small Halls.

ONE-SIDED "SHARING."

TO THE EDITOR OF "THE ERA."

Sir,—I was interested in "C.P. Proprietors'" letter which appeared in your issue of March 22.

Surely it is time that proprietors of concert parties touring winter dates co-operated in some attempt to secure adequate sharing terms. This season is one of the worst I have ever known, but local managers are not feeling it like the C.P. proprietors, because the expenses of the local management are at most of the "dates" very far below those of the visiting company.

Take the salary list of a touring company of seven artists. It is not too much to put it down at £36. On top of that we have fares and baggage, an average of £7, weekly advertising £1 10s., printing, &c., £3, wear and tear of costumes, curtains, interest of capital outlay, production, original concerteds and other expenses, say £2 10s., making a total weekly expense of £49, a moderate estimate for a decent show paying fair salaries.

For the sake of argument, assume that a company is working at the low weekly expense of £40. What are the weekly total expenses of some of these winter dates? I know of at least two so-called "Palaces" or "Empires" where the actual weekly rent is only about £1, and the total for staff, lighting, &c., could not be more than £7 or £8. Yet concert parties go to these places on a 50 per cent. sharing basis. Such terms appear to me grossly unfair, but they will never be altered unless the proprietors get together and one and all refuse to accept them.

Assume the local managers' expenses are £10, and those of the visiting company £40. Put the total (minus tax) gross business for the week at £60 (quite an average amount at these "dates"), the local manager makes £20 profit, and the visiting proprietor loses £10. At £80 gross the visiting proprietor just clears, but the local manager makes £30. Where is the justice in this sort of thing? I struck one of these alluring "Empire" dates a year ago, where I found the usual gross business was under £40, and I, who was on 55 per cent., sustained a very big loss, although the local management made a very considerable profit.

I have been to well-known provincial theatres with my party many a time, and never yet received less than 60 per cent. at a large theatre, with big rental charges, a large staff in the front, a local stage manager and his assistants, properly lighted, and so on. Yet at one of these small timber and iron-built sheds I am tured to accept a miserable 50 per cent.

The argument will be advanced that I need not accept. But there are many parties going about—sort of family affairs—content to exist on the few pounds they obtain as their "share." This is the sort of thing that the genuine concert party proprietor has to compete with.

Again, there are several parties running on the co-operative principle, which very often accept these miserable dates rather than be "out." To do so is wrong on principle. Why should one manager pay them, say, £60 cert whilst they play for another for a £25 guarantee? Surely they have some sort of market value, and might be a little consistent?

The local manager of the pound a week "Empire" will entice one along explaining that his "hall" is a nice little "fill in." All the time he is making a profit, to the detriment of the touring proprietor. There are far too many of these so-called "fill-in" dates, and many parties exist on them. But if artists are to receive a decent wage, and proprietors to have a chance of paying their way, these dates should be compelled to give a fair and proper share. Until that is done things will continue to be rotten in the C.P. business.

Your valuable journal has several times urged the proprietors to come together, but no one seems to take the initiative. Would they combine, or are there too many scallywags in the business to make such a combination effective?—I am, yours truly,

"ANOTHER C.P.P."

CONCERT PARTIES.

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"MERRIONS"
"JOLLY DUTCHMEN"
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MISS WINIFRED WARD (Contralto), ELI LOVERING (at the piano). Refer "Kodak" Co., Harrow. Coms., E. L., 146, Gloucester-road, Chalk Farm, N.W.1.

THE MERRIE BUFF PIERROTS. Success, Kodak Hall, Harrow, &c. Coms., ELI LOVERING, 146, Gloucester-road, N.W.1.

CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—April 10, Victoria Pier, Blackpool.
ARISTOCRATS, THE.—April 7-10, Empire, Bedford.
BOX O' VESTAS.—April 10, Cleethorpes.
BRITANNICS, THE.—April 10, Pav., Stroud.
CHARADE.—April 10 and 17, Central Pier, Blackpool.
ESCALADES.—April 10, Oddfellows' Hall, Sutton Bridge.
FRILLS AND FLOUNCES. — April 10, Central Hall, Hoylake.
HAZELS.—April 10, King's Palace, Whitstable.
HOBBIES.—April 10, Pierrotland, Bradford; 17, Palace, Bingley.
IDEALS, THE.—April 10, Hippo., Ashford.
JAKE-A-LOO.—April 10, Lyme Regis (3), Weymouth (3).
LEADSWINGERS, THE.—April 10, Gem, Bingley; 17, Avenue T., Morpeth.
MOUNTEBANKS.—April 10, Leas Pav., Folkestone.
NAP.—April 10, Ass. Rooms, Lytham.
OPTIMISTS, THE. — April 10, Arcadia, Llandudno.
ORANGE CLUB, THE.—April 10, Pier, Worthing.
PATCHES.—April 10, Hitchin, Herts.
PLAYMAKERS, THE.—April 10, Albert Hall, Stafford; 17, Leas Pavilion, Folkestone.
POPPIES, THE.—April 10, Pal., Southport.
PRO RATAS, THE.—April 10, Pal., Redruth.
QUAINTESQUES.—April 10, Montgomery Hall, Sheffield.
RAMBLERS, THE.—April 10, Pier Pav., Hastings.
ROYAL DREADNOUGHTS.—April 10, Princess Hall, Southend-on-Sea.
SCOTTISH CLANS, THE.—April 10, Hippo., Ipswich.
SNATCHES.—April 10, Pav., Newbury.
SOCIETY SIX.—April 10, Aq., Brighton.
SUMMITS, THE.—April 10, Tower, Blackpool.
VARIETY.—April 10, Arc. Pav., Leeds.
VERSATILES, THE.—April 10, Pav., Jesmond Dene.

BOROUGH OF GILLINGHAM, KENT.

PARK ENTERTAINMENTS.

TENDERS are INVITED from CONCERT PARTIES for the hire of the Concert Party Enclosure in Gillingham Park during the ensuing season, the person tendering to pay all expenses connected with the entertainments and to receive all takings.

Further particulars and forms of Tender may be obtained on application to
THE TOWN CLERK,
Gillingham, Kent.

5th April, 1922.

BEAUMARIS.

The Entertainments Committee of the Beaumaris Town Council invite applications from Troupes of Entertainers for the hire of the
PIER PAVILION, BEAUMARIS,
for the coming Summer Season (July to September).
For further particulars apply to
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Clerk to the Council.

Town Hall, Ilfracombe.
April, 1922.

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FOREMOST DANCE HOUSE

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

IN full view of the Easter holidays, I think I shall forget all about the more important matter of theatres, and devote myself exclusively and affectionately to frocks for holiday time, knowing quite well that the fortunate actress won't have a moment to devote to the sea, or to golf course, or to the minor joy of seeking the buds on the bushes and the hedges.

If you are to believe current rumour (and why not, for a change?) the Spring costume is not to be a very elaborate affair, and whilst I remember it, I pause to admire the audacious extravagance of the Princess Mary, Viscountess Lascelles, in contemplating the purchase of seventeen new frocks three weeks after her trousseau, which, to judge from its extensive descriptions in various newspapers, was no mean business! However, Justice McCardie need not worry as yet about any possible charge of extravagance.

The most notable change in fashion is the deliberate introduction of the waistcoat-blouse, this being gathered on to a broad band round the hips separating in the front with two points of masculine convention, and being altogether a most comfortable and pleasing garment. In striped, or checked, or plain material it looks equally well, and of course all the elastic fabrics, the knitted and the woven, are well adapted to its service.

In spite of the fancy shown, and justly, to the coat-frock, there are many days when the coat and skirt offer a superior warmth which will not be denied, and cannot be compensated for by the fur scarf. Having decided that you must have a coat and skirt, whether plain and to match each other or in different fabrics—and this latter is amongst popular habits—buy yourself one at least, if not two, blouse waistcoats, and thank fashion for having devised the like, since you will find sleeves in these, and sleeves of silk stockinet, for example, may fit so closely that they represent the supremest ideal of comfort, but the georgette sleeve is also patronised.

Personally, I confess I have never had much affection for short sleeves in the day-time, and those which extended about 6 inches from a shoulder line appeared to me definitely unattractive—almost as unattractive, indeed, as is the entire absence of sleeves in the evening-time. I fancy this latter, though, yet, unfortunately, attains some favour, even when not entirely justified by the arms of the sinners who adopt them. Very few women have good arms, as very few women have good legs and necks, and yet at the mere call of fashion they will gladly, even enthusiastically, exhibit them in outline and to fullest view.

Crêpe *marocain* is now descending upon a lower level, and to be procured in a thin and inferior type not to be commended. Should fortune not permit you to buy a fine quality, take, rather, *charmeuse*, and rather still, for festive wear, the brocade interwoven with tissue, which is a luxury hard to beat, whether in colours or in black, while when polychromatic it is supremely attractive.

And, talking of attractive things, I would chronicle the re-covering of an old lampshade, which is set into organ-pleats made of apricot-coloured pongee, and set round with five mats contrived from green and apricot wooden beads, the top points being set upon silk, the lower ones hanging about 3 inches below it.

Wooden beads have a tremendous vogue — indeed, little else seems used for tasseling lamp-shades of all descriptions, and this is the time of year when house-renovating becomes the obsession of the most worthy householders.

However, happily the prices have gone down for furnishing-stuffs, and I have found some really adorable shiny-faced black satin with woollen back for 7s. 11d. a yard, double width! There is nothing better than black satin for covering chairs, so that you be well provided with gorgeous cushions.

Black satin, too, is not a bad sort of material for curtains, quite as cheap in the long run as cretonne; but, by the way, I have recently encountered a cretonne lining to a deep blue satin curtain, the cretonne being repeated on the chair covers, and making the blinds for the windows.

But the truly frugal would consider none of these, and, being desirous of making even the smallest of flats presentable, they trust themselves safely to casement-cloth. So that they buy it good, and be sure that they supply a lining in harmonious tint, excellent effects can be obtained thus with a plentitude of material. For example, the portion of the curtain which faces the room should be of amethyst and the lining of pale raspberry pink, and jade green with turquoise blue are also on the first list for commendation now that all colours of casement-cloth are to be obtained sun-proof.

There is not much necessity, one would imagine, for "sun-proof" in London. However, should you not choose yours thus endowed, you will at once set about apologising for your perennial grumble at the dulness of the metropolitan skies.

Now, vowing I would never consent, like one of the heroines in "Don Juan," I consent to look upon the picture my artist has just forwarded me of Barbara Hoffe, superbly beautiful creature, now appearing at the Garrick with Seymour Hicks.

All the frocks are charming, and the illustration displays the one worn in the second act, a complete study in browns with a cloak liberally enhanced with fur and fringe, and a hat of brown satin veiled with embroidered tulle; embroidery also plays a small part upon the gown.

Good news from Stratford-on-Avon! many famous artists being requisitioned to the job of heroines with Dorothy Green in the forefront, and beautiful Beatrice Beckley (Mrs. James K. Hackett) to play Desdemona to her gifted husband's Othello, which I hear is a very forceful business.

Gémier comes over from Paris to unfurl the French flag, speeches included upon the actual birthday, and a very picturesque circumstance too.

Beautiful Desdemona is to wear beautiful frocks, golden veil and roseate draperies going to the making of one of these.

I wanted to see Gertrude Kingston play Emelia, for she seems to me to be the ideal. However, this character is to be amongst the many privileges allotted to Dorothy Green. Incidentally, I have ever been of the opinion that Gertrude Kingston would make the best of all queens in "Hamlet," but perhaps she boasts no ambition to such classic effort, and is content enough with the literary graces of George Bernard Shaw, and these undoubtedly she displays to their perfect emphasis.

MISS BARBARA HOFFE, AT THE GARRICK THEATRE

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ACTORS' ASSOCIATION AND THE CLOSED SHOP.

Alternative Schemes Fully Discussed.

PERSONAL STATEMENT BY THE SECRETARY.

The opening meeting of the Actors' Association campaign in support of the closed shop policy—decided upon at a recent meeting of the Association—was held on Tuesday afternoon, April 4, at the Ben Greet Academy, Bedford Street, Strand.

Mr. J. Fisher White, Chairman of the Association, presided over a large attendance, and the meeting was keen throughout. No resolution was submitted, but the general trend of the discussion was upon the necessity for increasing membership and federation with the industrial unions associated with the stage.

Something in the nature of a bombshell was sprung upon the meeting by Mr. Alfred Lugg, the General Secretary, who declared that he had recently heard of a movement which aimed at removing him from his position. Mr. Lugg declared that he was ready to meet those who were opposed to him at any time, and if the members as a whole thought they could find a better man he was prepared to face the facts. Whatever there may be in the movement, there was no doubt about the genuineness of the support of those at the meeting, who showed that they had absolute confidence in Mr. Lugg.

In opening the meeting, Mr. Fisher White referred to the recent general meeting, and asserted that there was a difference between the A.A. shop and the closed shop. It had always been the ambition of every trade union to declare the closed shop, but in this country, at any rate, no industrial union had succeeded in doing so. The A.A. shop was different in that it was more a corporate affair. It did not involve any necessary interference with the activities of those outside, whereas the closed shop did. It simply meant that they wished to close up their ranks with a particular object. Their main object, he took it, was to control the influx into the profession and the conduct of members in the profession; in fact, that they might make it a real profession. They differed from almost every other body in modern civilised life. The acting profession was more precarious in the matter of earning a living; it was complicated by all sorts of things peculiar to the interests of the stage, such as the fact that—at least outside London—the people who employed them were themselves in the nature of employees.

That was the reason they had just lately made a proposal to the A.T.M. which would—if they accepted it, and they had not a definite refusal yet—be the best thing that could possibly happen by way of making their calling a real profession.

They, like themselves, were of the nature of employees, and they together were the natural guardians of what they might call the art of the theatre. The managers, if they would accept the plan, would have a guarantee—in agreeing to engage only members of the A.A.—of the efficiency and competency of the person engaged. It would mean also that they themselves would have complete control over almost everybody in the profession, because the mere fact of such a declaration between the two Associations would bring in almost everybody worth having. The A.T.M. represented the vast majority of the reputable managers in the country, and they (the A.A.) would represent the vast majority of the reputable actors and actresses. At the moment they did not know what the managers' reply would be.

The Alternative.

They had before them the alternative of declaring the A.A. shop. That was suggested on the analogy of the Equity shop declared in America. Shortly they would have with them Mr. John Emerson, president of the Equity Association, and they hoped he would address some of their meetings.

This A.A. shop would mean, of course, that they would refuse to play with anyone who was not enrolled as a member of the A.A. Now, if between this time and the expiration of the six months they had given themselves to look about it, every actor and actress would come in to the Association, their declaration of an A.A. shop would be completely successful. That was the ideal way to do it. He knew that a great many of their members despaired of getting in all reputable actors and actresses by the mere campaign of an A.A. shop, and they proposed another method. That was a confession of weakness, and a federation with the other two unions in the industry—he excluded the V.A.F. because they would have nothing to do with federation—was—he could not help saying so—the least desirable way of attaining their object. It was a thing that should be resorted to only in despair. They ought to be able to stand alone. They saw the incident of the A.M.U. But it had taken them 28 years to attain what was almost 100 per cent. membership. The A.A. had been in existence three years, and they could not expect the same result, of course. If they could not educate themselves into the feeling of brotherhood which trades unionism demanded—if they could not persuade those outside to realise their duties by joining up to better the calling which they represented and by which they earned their living—he felt, personally, that they were not worth saving.

They had just lately received a circular letter from the General Council of the Trade Union Congress which invited them to agree to keep the General Council informed of the progress of any dispute they might have, and the Congress proposed—not now, because the present time was so disastrous to trade unionism generally—to call for a levy from each union represented in the Congress for the purpose of forming a fund to assist any union that might have a dispute with its employers. Now that was the sort of help he thought they might accept without any loss of personal dignity. But their object should be to get everybody to join up, and he asked them most earnestly to constitute themselves as missionaries and without ceasing during the coming six months, try to persuade others to come in, so that at the end of that period they would be able to declare the A.A. shop without any loss of dignity and with assurance of success.

Mr. Stanley thought they had no dignity to lose.

Victimisation.

Mr. Howard Brennan wanted to know if the proposed agreement with the A.T.M. would provide sufficient machinery to prevent the wholesale victimisation which was going on and had gone on. The A.A. had been unable to protect its members, but federation with Labour would. Such a thing could not exist with federation.

The Chairman said it seemed to him that such a co-operative arrangement would be an absolute bar to anything of the kind because the managers would have agreed to engage none but A.A. members, and so there would be no chance at all of them engaging anybody outside. If such a case had occurred where the manager had been a member of the A.T.M. he felt sure it would have been severely dealt with, for the A.T.M. had been most loyal in enforcing observation of the standard contract and they had expelled several members for not observing it.

A.T.M. a Trade Union.

A member asked if the Theatrical Managers' Association had been approached, and was informed that they had not. Mr. Fisher White said an arrangement at present was only possible with the Touring Managers because they themselves were employees too. As a matter of fact, he thought he could say it without disclosing any secret—the A.T.M. was a trade union. They had found out, rather to their disappointment, he believed, that in virtue of the arrangement with them (the A.A.) that they would abide by the terms of the standard contract. Recently they went to the Board of Trade with a view to getting a Royal Charter, and it was pointed out to them that they could not get a Charter as they were a trade union. That arose out of their loyalty to the contract, and they became a trade union against their wills.

Referring to the Theatrical Managers, he mentioned that they had refused to hold any further communication with them.

Further discussion followed, in which it was pointed out that many provincial actors were afraid to tell of some of the conditions for fear of being victimised, and complaint was made that there was insufficient protection for the members. Federation with the other unions was strongly advocated, and one member suggested that as 85 per cent. of the London actors were A.A., it would be better to make a London closed shop first.

Mr. Lugg Explains.

Mr. Lugg followed with a long and exhaustive speech in which he covered the whole ground. Replying to the last point, he pointed out that they were not a London section and a provincial section, and if they were going to take up a position where they declared they were going to insist upon a professional status, how could they differentiate between one section and another? The whole situation was this. Have actors got sufficient belief in the right of their position and sufficient courage to take up any position at all in the matter? They were calling these meetings to see whether the profession as a whole wanted the A.A. shop. It was pretty clear that conditions in the profession were pretty bad. He had always been of opinion that hard cases found their own remedy. The whole thing depended on the members themselves. ("Hear, hear.") They must let the Council know, in no uncertain voice, what they desired.

The A.A. shop as he understood it was primarily a movement of a self-respecting profession to insist that it was a profession and should be given a professional status. That meant, first of all, a proper qualification and a sound economic standard of life. A real professional standard was a very high thing to aim at, and one worth, in his opinion, almost any sacrifice.

The question was, how could the professional status be won? That would come about the moment an adequate majority of the people interested in the profession were prepared to insist on it. They had to ask themselves, were they in suxcient majority prepared to say that they insisted upon being given a professional status? ("No.") But the status could be won tomorrow if the profession desired it. (Applause.)

The members had never yet given the Council a chance to formulate or develop any really constructive policy. (A Voice: "I don't agree.")

Mr. Lugg: We have never yet had more than one-tenth of the members register a vote in any ballot which has been taken. ("Hear, hear.") If that was true—and it was—how could they expect the Council to go forward with any policy whatsoever. Let them realise where they stood. What they were after could be won in three ways:—

1. The ideal—by everybody joining up to bring it about.

2. By a proper understanding based on mutual arrangement with the managers.

3. By a strong federation or amalgamation with the other workers in the industry.

It was fairly obvious that during the three years they had been trying to get the majority in they were no nearer success than when they started. Their membership was about the same. That did not show a really genuine desire to bring about emancipation.

Mr. Lugg then dealt with the other two methods, and said that it was the third which he thought could ultimately bring about the emancipation of the actor (Applause.) There were many of their members who were dead against federation. Their points of view had to be borne in mind, because if the Association was to develop properly it must be guided by the expressed wish of the overwhelming majority. He appealed to those against federation not to resign, as they threatened, but to remain in and try to convince the majority. He referred to what the Equity Association and others had done, and mentioned that the Council were making arrangements to get every point of view placed before them.

Mr. Lugg then referred to the movement to displace him, and said that anything underground must recoil to the detriment of the Association. He had no fear of any criticism that could be brought against him.

This announcement was followed by a warm declaration of confidence in Mr. Lugg, who asked that any vote should be reserved for the public meeting he hoped would be held in connection with the matter.

The general discussion was then resumed, grievances were answered, and a desire for federation seemed uppermost.

After a three-hours meeting the gathering broke up, thanks being accorded to the Chairman for his conduct of the meeting.

SHAKESPEARE BY BOYS.

AT THE STRATFORD-ON-AVON FESTIVAL.

Ellen Terry's Tribute.

At the invitation of the Governors of the Memorial Theatre, Stratford-on-Avon, the choristers of All Saints, Margaret Street, W., will give, during the Birthday Festival, a performance of "The Taming of the Shrew" at a special matinée on Friday, April 28. This will have a distinct bearing on the question as to the place of Shakespeare in the education of English youth.

Miss Ellen Terry, who witnessed the performance twice, has written the following appreciation:—

"The simplicity, the beauty, the dawn-like fragrance of it all, moved me to happy tears. It was wonderful! Yet, not wonderful, considering your child-actors show us that it is the spirit which counts in acting, the thing which has no age, no sex. So these boys were able to impersonate old men, young gentlemen, gallants, rough servants—all the varied characters in 'The Taming of the Shrew,' with success. I loved it!"

On the previous day, April 27, the choristers are to sing a dirge at the grave of Shakespeare. They will sing a De Profundis written for them by Sir George Henschel, and also a setting of Shakespeare's "Fear No More the Heat of the Sun," from "Cymbeline," which has been written specially for the occasion by Mr. Walter Vale, choirmaster and organist of All Saints Church.

BEN GREET STUDENTS.

On Wednesday last the Ben Greet Academy of Acting, presided over by Mr. Fewlass Llewellyn, L.R.A.M., gave their usual enjoyable students' performance at the Bijou Theatre, Bedford-street. Sir J. M. Barrie's sweetly sentimental play, "Quality Street," Acts I. and IV., were presented, and Miss Muriel Du Pré was delightful as Phœbe Throssel, Miss Molly Duncan good as Susan Throssel, and Mr. P. G. Simpson capital as Valentine Brown. Mr. Charles Nield was notable as the sergeant. In Act IV. Misses Audrey Northcote and Ida Clayton-Smith stood out as Phœbe and Susan. Misses Kitty Herbert, Jeannette Lovelock, Betty Gray, Olive Reece and Millicent Lyle also did good service.

In Act III. of Schiller's tragedy of "Mary Stuart," Miss Eleanor Garland was quite a picture as Queen Bess, and her acting was good. Miss Ninon Gilbert was excellent as the hapless Mary of the title-rôle, and Miss Lilian Bushby as Sir Edward Mortimer did particularly well. Other parts were capably played by Misses Andrey Northcote, Molly Duncan, and Messrs. A. Turner, P. J. Simpson, and Charles Nield.

"A Man About the Place," Harold Brighouse's amusing skit on the land girl, was most amusingly presented. Special praise is due to Miss Lilian Bushby, excellent as the ex-music-hall artist, Susie Paul; Mr. A. Turner, quite characteristic as the love-lorn curate, the Rev. Walter Newton; and Miss Jane Astley, who acted in spirited fashion as Maud Cheriton. Mr. P. J. Simpson did well as the persistent wooer, Rupert Pengrove, and able assistance was given by Mr. Charles Nield and Misses R. C. Richards, Kitty Herbert, Estelle de Ladra and Millicent Lyle.

The dances, arranged by Miss Olive Deets, were "Spring," gracefully given by Miss Joan Barnard, and Chopin's "Nocturne," expressively rendered by Miss Gwynneth Williams, Miss Amy Adams being the accompanist.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

G. Carlton Wallace—Wednesday, April 12.
C. Cohan—Wednesday, April 12.
R. A. Roberts—Wednesday, April 12.
Ellaline Terriss—Thursday, April 13.
Leonard Shepherd—Thursday, April 13.
E. Allan Aynesworth—Friday, April 14.
Mabel Hicks—Friday April 14.
Muriel Beaumont—Friday, April 14.
A. F. Hardy—Saturday, April 15.
Mary Broughton—Sunday, April 16.
Gabrielle Ray—Tuesday, April 18.

DEATH OF WILL L. CLEMENT.

Many friends in the profession will learn with sincere regret that after a serious illness Mr. Will L. Clement, the acting manager at the Leicester Theatre Royal, passed away at Leicester early on Monday morning (April 3) at the age of 57. Will Clement has been associated with the Royal at Leicester for quite a long period. Prior to that he was on the boards. Mr. Clement was highly respected by all who came in contact with him, and he will be much missed.

The funeral took place at Welford-road Cemetery on Wednesday last.

The cortège left Princess-road at noon, and the mourners were Mrs. Clement (widow), Mr. Blake (son-in-law), Mrs. J. Howard (London), Mr. and Mrs. Will Harrison (Leicester), Mr. G. Lonsdale, Mr. W. Lofthouse, and Mr. J. Rowe, representing the staff at the Royal.

There were a number of beautiful floral tributes from the following:—"Wife," Mr. Milton Bode, Staff Theatre Royal, Staff Royal Opera House, Mr. Trueman Towers (Palace), Mr. E. Hill-Mitchelson, Members of the E. Hill-Mitchelson Repertory Company, Mr. and Mrs. Harrison, Mr. Humphries, London Chums, Patron and Friends.

THEATRICAL GOSSIP.

"Golden Moth's" Popularity—Twenty-one Changes of Costume—Old Vic.'s Reconstruction Fund.

"The Golden Moth."

Heading for its 250th performance, "The Golden Moth" appears to be an extraordinarily popular institution at the Adelphi. There have been hints of changes in the cast for some time, but whatever happens there is no likelihood of Mr. W. H. Berry's departure; in fact, it is understood that he has even strengthened his strong hold on his audiences by preparing some new business, in which a detective plays a big part. It is evidently intended that Dipper Tigg shall be caught at last.

"The White-headed Boy."

The only "originals" in "The White-headed Boy," which Mr. Donald Calthrop now presents at the Aldwych Theatre in place of "Mixed Marriage," are Miss Kitty McVeigh, in the part of Hannah, and Miss Sara Allgood. The latter, who was Mrs. Geogehan at the Ambassadors, now plays Aunt Ellen in place of her equally famous sister, Miss Maire O'Neill. Mr. Parker K. Lynch is now the White-headed Boy himself. He was the elder son in "Mixed Marriage" and Hyacinth in "Hyacinth Halvey." Previously, one of his biggest successes was in the comedy part in "Oh, I Say!"

At the Gaiety.

Miss Violet Marley, who plays the part of one of the Earl's daughters in "His Girl," at the Gaiety Theatre, is a niece of Mr. Bert Coote. Two of her aunts, Lizzie and Carrie Coote, were also at the Gaiety over 25 years ago. Violet was the Gaiety's "baby" for three years, under the management of Sir Alfred Butt. Her ambition is to be a Gaiety leading lady, and her present age being only 18, there seems no particular reason why her ambition should not be realised.

Mr. Fred Terry's Grand-daughter.

A happy event was the birth of a daughter on Friday afternoon to Mr. and Mrs. Dennis Neilson-Terry, at their house in Highgate. Mr. Neilson-Terry, son of Mr. Fred Terry, married Miss Mary Glynne in April, 1917.

E. C. Hedmont in Glasgow.

During the last week of their two months' season in the Theatre Royal, Glasgow, the Carl Rosa Company revived Benedict's tuneful opera, "The Lily of Killarney," and had the good fortune to secure Mr. E. C. Hedmont for the part of Myles-na-Coppaleen. He gave an excellent rendering of this lovable character, and his Irish witticisms were infused with delicious humour.

It is exactly 30 years ago since Mr. Hedmont made his first appearance in Glasgow, the occasion being the first performance there of "Rustic Chivalry." He was then billed as "the new tenor." His reception by the audience last week was exceedingly cordial, and their enthusiasm kept up till the fall of the curtain.

Twenty-one Changes.

Mr. Guy Grahame, one of the talented performers in "A to Z" at the Prince of Wales' Theatre, who already has twelve changes of costume and make-up for his own character studies, deputised very successfully for Mr. Jack Buchanan on Monday, when the Pennsylvania, Oxford and Cambridge Relay Race teams were present. As he did this in addition to his other parts, it nearly doubled the changes he had to make, which must constitute a record for any actor in London.

At the Old Vic.

Shakespeare and Molière will jointly fill the bill at the Old Vic. next week, the former with his shortest and perhaps merriest comedy, "The Comedy of Errors," and the French author with his "Love is the Best Doctor." These will be played on Monday, Tuesday, Wednesday and Thursday evenings, and Thursday matinée.

This will be the first time that a work by Molière has been presented at the Old Vic. by the usual company. There have, however, been occasional performances in French by French artists for the benefit of schools.

Three Great Masters.

As "Peer Gynt" will be played on Easter Saturday, three great dramatists will thus be represented on successive evenings, namely, Shakespeare, Molière and Ibsen.

The operas chosen for the week are the popular musical twins, "Cavalleria Rusticana" and "Pagliacci." These will be given on Thursday and Saturday evenings and Saturday matinée.

The Reconstruction Fund.

Money is coming in steadily towards the Reconstruction Fund, £300, including £25 from the Skinners' Company, having been received this week, as well as the second cheque for £100 that has been received since the appeal was launched. This added to the £200 realised as the result of the special performance of "Peer Gynt," brings the subscriptions received up to over £5,000. But £25,000 has still to be raised if the Old Vic. is not to die.

Averting a Panic.

As a sequel to Mr. George Lee's calm presence of mind during the fire which threatened—and, but for the direction of the wind, must surely have involved—the Prince's Theatre, Manchester, on Saturday evening, April 1, when he succeeded in getting the audience out without a symptom of panic, a laurel wreath adorned with ribbon was hung during the past week in the hall of the theatre. A card attached to it explained why, but Mr. Lee's modesty prompted him to conceal this after the first evening.

Miss Iris Hoey and her company, who were playing in "Clothes and the Woman," have quite a dramatic little story of their own to tell about their search for the source of the smell of burning at the back of the stage before the fire was located, and of the way in which they were got away to the Midland Hotel afterwards, dressed for the time in the clothes that were nearest to their hands. "The Golden Moth" company opened on the Monday following the fire, and are again occupying the stage this week.

The "Maid" at Wimbledon.

Londoners will have their last opportunity of seeing Miss José Collins in her famous creation, "The Maid of the Mountains," in which she is appearing at the Wimbledon Theatre for one week only. Rarely before has an artist had such a triumphant reception as Miss Collins has had throughout the provincial tour which ends at the Theatre Royal, Brighton, on June 26. All the seats in the theatre of each town visited have been booked before the opening night, and Mr. Robert Evett is to be congratulated upon his enterprise and the wonderful success Miss Collins and the supporting company have achieved.

Forthcoming Theatre Exhibition.

With the co-operation of the British Drama League and other Societies and individuals connected with the stage, the important Theatre Exhibition, which was recently held with great success at Amsterdam, is being transferred to London. Several galleries of the Victoria and Albert Museum are being set aside for this exhibition, which it is hoped will open early in June.

Hospital Inmates Entertained.

The ex-soldier and ex-sailor inmates of the Ministry of Pensions Hotel, Orpington, were on Wednesday afternoon last entertained by the "Welcome, Stranger" company, from the Lyric Theatre. The performance was witnessed and keenly enjoyed by 750 patients, of whom over 100 were carried into the recreation hut of the hospital, where the entertainment was given, and placed in front of the seats. Those patients whose condition prevented removal from their beds were at the conclusion of the performance visited by Mr. Harry Green (who was in charge of the company), and his leading lady, Miss Joan Barry. Colonel F. C. Hill, in a brief speech of thanks to the "Welcome Stranger" company, said they had done something that afternoon which it might take doctors weeks and months to achieve, by their remarkably clever and cheery show.

Coming Home.

Sir Frank Benson, with Miss Constance Robertson and company, are turning their thoughts homeward, after a long sojourn in South Africa, and sail from Cape Town on the Edinburgh Castle on April 15. They are due to arrive on May 1. The company have had a delightful time, though not without hard work, for they have been doing two-night stands, sleeping in the train en route.

Boon to Theatrical Passengers.

Mr. James Wright, Hon. Traffic Adviser to the A.T.M., has received a communication from the L. and N.-W. Railway Company stating that they have agreed to open a refreshment room specially for theatrical passengers at the Victoria Station, Manchester, for two hours, from noon onwards, on Sundays. This will be a great boon to travellers passing through Manchester, and connecting with the 12.35 train from Victoria Station to the South. The refreshment room will be found on platform 12-13.

Royal General Theatrical Fund.

The April meeting of the directors of the Royal General Theatrical Fund was held at Goschen Buildings, Henrietta-street, London, W.C., on Tuesday, the 4th inst., the chair being occupied by Mr. Douglas Gordon (Chairman of the Association). Messrs. Lionel Carson (Hon. Treasurer), Henry Doughty, C. Wordley Hulse, William Leuw, Walter L. Rignold, Frank Weathersby, E. Rathmell Wilson, H. Saxe Wyndham and Charles Cruikshanks (Secretary) were in attendance.

It was reported that the holding of the next annual festival of the Fund would take place after Sir Gerald du Maurier's return to England.

It was also reported that the majority of the members had voted for the alteration of Rule 34, and that the Hon. Solicitor would see to the enrolment of the New Rule at once.

The Secretary received instructions to arrange with Messrs. Coutts, the Fund's bankers, as to the realisation of certain securities and the investment of the proceeds in other channels.

"Ambrose Applejohn's Adventure."

"Ambrose Applejohn's Adventure" reached its 300th performance at the Criterion Theatre on Thursday. During the entire run Sir Charles Hawtrey has not missed a single performance.

"Our Garden Suburb."

Miss Norah Blaney and Miss Gwen Farrar have introduced a new song in the "Pot Luck" show, at the Vaudeville, entitled "Our Garden Suburb," written by Messrs. Weston and Lee.

Repertory Players' Ball

To-night (Wednesday), from 10 till 3 a.m., the Repertory Players, who have been scoring heavily with their Sunday productions of late, will hold a fancy dress ball at the Suffolk Galleries, partly to secure new members, partly to increase their funds. They are entirely self-supporting, and receive no subsidy or assistance of any sort from outside; but they wish to create a reserve fund against emergencies. Tickets have had a ready sale, and Theatreland will be well represented. Several members of the Society have planned to go in costumes representing the 13 productions the Repertory Players have been responsible for in their 18 months' existence. "If Four Walls Told," to be produced at the Royalty to-morrow, is one of them. For their next production (Comedy Theatre, April 23) they have secured a play by Harold Brighouse, called "Zack."

Norman V. Norman.

Mr. Norman V. Norman has secured a three-act comedy by an American author, and hopes to be able to produce it in London in the late autumn. Mr. Norman, who is recovering from his late severe illness, will go on a tour in the summer, with Miss Beatrice Wilson as his leading lady.

"The Jeffersons" at Woolwich.

Mr. Albert Douglass has arranged with Mr. Littler for that popular provincial success, "The Jeffersons," to be staged for the first time in the London area at the Artillery Theatre, Woolwich, during this week, so as to give interested London managers an opportunity to witness the comedy, with a view to West End production.

Since its original presentation in 1917 "The Jeffersons" has been touring continuously, and seven distinct offers of London production have had to be reluctantly declined. The play is full of wholesome humour, and may well repeat its provincial success when produced in town. Several members of the original cast are at Woolwich this week, with the celebrated actor, Mr. Wilfred Shine, in the leading character, which he has now played over 1,500 times. The comedy has also been produced with the greatest possible success in Australia by Mr. Bert Bailey.

Honours for Theatrical Celebrities.

The Senate of the University of St. Andrews are to confer honorary degrees of LL.D. at the graduation ceremony (on the occasion of the installation of Earl Haig as Chancellor and Sir J. M. Barrie as Rector of the University, on May 3) on the following, among others:—Miss Ellen Terry, Sir Squire Bancroft, and Mr. John Galsworthy.

Everyman Theatre Activities.

Commencing on Easter Monday, a week's season of special matinées will be run at the Everyman Theatre, when four one-act plays will be presented, including Galsworthy's "Defeat" (originally produced at the Lyric Opera House, Hammersmith). The remaining pieces are all new to Great Britain. One is by Eugene O'Neil, author of "In the Zone" and "Diff'rent," two pieces which made successful British débuts at the Everyman. Another, "A Bargain from Baera," is by a new author, a soldier, and deals with Persia. During the evening the theatre will be occupied by a different company, which will present Bernard Shaw's "Treatise on Parents and Children" and "Misalliance." This play will go into the Everyman evening bill immediately following the conclusion of the run of "Getting Married," which finishes at the end of next week.

A Prodigious Task.

To cast seven different plays in one week, in addition to undertaking his usual duties, is surely a prodigious task for even the most energetic theatrical manager. Yet it is now being accomplished by Mr. Norman Maedermott, the indefatigable director of the Everyman Theatre. The plays are as follows:—Shaw's "You Never Can Tell," and Galsworthy's "The Pigeon," which the Everyman Company are presenting during their forthcoming week's visit in May to the National Theatre, Zurich, "Misalliance," and the four one-act plays above mentioned.

WORTHING THEATRE ROYAL.

Presentation to Mr. and Mrs. Seebold.

Mr. C. A. Seebold relinquished possession of the Worthing Theatre Royal on Saturday evening, and the occasion was marked by an enthusiastic farewell. Mr. Seebold had booked Sir John Martin Harvey and his company to give a performance of Macterlinck's "The Burgomaster of Stilemonde," but unfortunately the famous actor was unable through illness to take his place in the cast. Nevertheless, there was a full house.

Among those present was Worthing's Lady Mayor (Alderman Mrs. Chapman, J.P.), and in the interval her Worship made a speech of thanks to Mr. Seebold for what he had done for the town in the entertainment line in the past, and then, on behalf of the staff, she presented him with a couple of handsome entree dishes, upon which was the following inscription: "Presented to Mr. and Mrs. C. A. Seebold from the staff as a token of esteem and regard upon the occasion of their retiring from the Theatre Royal, Worthing, April 8, 1922." Mr. Seebold made a suitable response, thanking the Lady Mayor for her kind remarks and the staff for their gift.

After the performance the members of the staff and a few friends were the guests of Mr. and Mrs. Seebold at a farewell gathering. Here again there were short speeches by Mr. Seebold and Captain Lloyd Goring, who, in conjunction with his wife, Miss D. Fellowes Robinson, has taken over the theatre from Mr. Seebold. Best wishes for the future were expressed.

The piece being presented at the Royal this week under the new management is "A Week End," and next week Miss Viola Tree will appear in "The Eleventh Commandment."

Mr. Seebold will continue his work at the Dome in Marine Parade, where he has recently constructed one of the finest cinemas to be seen on the coast.

Capt. Bairnsfather's New Play.

The new play, "Old Bill, M.P.," by Captain Bruce Bairnsfather, which Mr. Seymour Hicks will produce at the Golder's Green Hippodrome on Bank Holiday night, is in two acts, which are divided into fourteen scenes. The play has nothing to do with the war, but present industrial troubles loom largely in it. The music has been composed by Mr. Norman O'Neill and Mr. Ernest Irving, with additional numbers by Miss Ivy St. Helier. The scenery is by Mr Bruce Smith, Mr. Philip Howden, and Mr McCleery, and after the production at Golder's Green the piece will visit, prior to its London run, four of the principal suburban theatres, the Hippodrome, Portsmouth, and will play for a fortnight at the Theatre Royal, Birmingham.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Coming Clashers.

At the moment of writing, both "If Four Walls Told" and "Tons of Money" are still billed to be produced to-morrow (Thursday) evening at the Royalty and the Shaftesbury respectively. An "Era" man, on enquiring into this clashiness just now, gleaned the following facts: Mr. Alban Limpus had, he said, chosen this date for his Royalty production some time before Messrs. Tom Walls and Leslie Henson selected the same night for starting their Shaftesbury venture. Moreover, he duly notified his date to the West End Managers' Association, as is now customary. The Shaftesbury folk confessed to our representative that this was so, but added that they suddenly changed their date from next Saturday (which they had first announced), as they thought that the earlier evening would be better for getting pre-Easter Press notices. Happily both managements seem thoroughly ready. Indeed, as both plays have been produced tentatively before, each starts with—so to speak—"a bit in hand."

Jazzy Joyousness.

As the Shaftesbury play is to be preceded by twenty minutes' jazz music to induce (as Messrs. Walls and Henson tell us) an appropriate lively "atmosphere" one might well rename this apparently frolicsome farce "Jazz You Like It."

Some Celebrated Stagers.

In addition to possessing Ralph Lynn for the leading part, "Tons of Money" has some ripely experienced pro.'s in the cast. These include Miss Mary Brough (daughter of the late dear old "Lal"); George Barrett (son of the late George, and nephew of the late Wilson Barrett); Miss Yvonne Arnaud, Miss Madge Saunders, Tom Wallis (himself), and Willie Warde, son of the erstwhile favourites of the "halls," John and Emma Warde, and nephew of John and Emma D'Auban. Willie—so long with George Edwardes—is perhaps the most expert fly-fisher in the profession.

And a Few More.

Among others associated with "Tons of Money," and well known in other directions, are Will Evans (variety artist and pantomimist) and "Valentine" (a clever lyrist), who are the authors of the play; Alfred Turner (alias "Tubby"), manager of the theatre for Grossmith & Malone, Ltd.; Holman Clark (producer of the piece); and Bannister Howard, who first secured "Tons of Money" and leased it to Walls and Henson.

"Four Walls" Folks.

The cast of the Royalty play—which is by a young literary Stock Exchange man, billed pseudonymously as "Edward Percy," also contains many interesting personages. These include Ambrose Manning (son of an old-time fine low comedian of the "Grecian"—and many years with Wilson Barrett); the charming Miss Moyna McGill (wife of the play's producer, Reginald Denham); Tristan Rawson (a valued member of the Lyric, Hammersmith, company); Reginald Bach (a clever actor now well to the front), Miss Louise Hampton (who has lately got her long deserved proper West End chance); Francis Lister (a very smart young actor); and the accomplished Miss Edyth Goodall, an actress of rare intensity.

We learned while at the Royalty that "Edward Percy" has three other plays, not only finished, but accepted! The acceptors are the Reandean Company (for two pieces) and J. E. Vedrenne for the other one.

"Decameron Nights."

Looking in at the new Drury Lane Theatre for a private "private view" of our own, we found that Sir Alfred Butt and Arthur Collins have not only provided the most wonderful of play houses, both for artistry and accommodation, but also what looks like being the most gorgeous production ever given even by the said Collins! The chief "sets," which we predict will all become "the talk of the town," include a marvellous monastery scene, the Sultan's Hanging Gardens at Damascus, and an indescribably grand and impressive Italian episode called "The Feast of Purity."

Powerful Players.

The cast of "Decameron Nights"—written by Robert McLaughlin, and adapted by Boyle Lawrence—comprises several very brilliant stage favourites. These include Miss Wilette Kershaw as quite an airy fairy heroine, with some "tense" scenes; Miss Ellis Jeffreys, in a highly promising comedy character; Cowley Wright, as the hero (Saladin); Hugh Buckler (in a powerful and realistic part); H. A. Saintsbury, as a very villainous Italian villain; and Arthur Whitby as a humorous henchman.

The Conductor-Composer.

Drury Lane's new musical director, and composer of the very thrillful and melodious music for this Boccaccio drama-spectacle, is Herman Finck, who was prevailed upon by Sir Alfred Butt to play his famous "Musical Memories" at the private view yesterday (Tuesday) as well as certain of the chief numbers from "Decameron Nights." Finck seems especially sanguine as to his music for a special song in this vast production, a ballad called "Venetia."

A Ticklish Title.

"Smoke Persian" is the mysterious name of a new play written by K. Gordon Aston," to be produced at the Kensington Little Theatre, at Philbeach Gardens, S.W., on the 24th inst. This theatre will be opened next Monday by Miss Kitty Willoughby, with a performance of "A Woman of No Importance."

"Zack."

A new play, written by Harold Brighouse, and entitled "Zack," is to be presented by the Repertory Players, at the Comedy, on the 20th inst. This will be the first appearance of "Zack" on the English stage, but it was included some time ago in a volume of plays by this brilliant dramatist who, it will be remembered, wrote that delightful Lancastrian comedy, "Hobson's Choice."

No Jones, but More Joans.

Although, alas, we see no sign at present of the production of any new play by that gifted dramatist, Henry Arthur Jones, yet there are indications of many Joans. That is to say, we may expect ere long at least three new Joan of Arc dramas!

A la Carte.

Mr. Rupert D'Oyly Carte gives us the glad tidings that he will bring his famous Gilbert and Sullivan Opera Company back to London in due course. He has not, however, yet decided on the theatre. This company, which ended its season at the Prince's last Saturday, under such memorable—not to say historical—circumstances, resumes business at Manchester next Monday.

HERE, THERE, AND EVERYWHERE.

Hullo, "Potash"!—The Rise of Youth—Quick-change Turns for "Legits."

The public are peculiarly prone to demand that artists shall continue to play along the lines of their biggest successes. I was talking to Augustus Yorke, of "Potash and Perlmutter" fame, a few days ago. He was telling me of the new sketch in which he is appearing on Easter Monday at the Coliseum, and later at the Victoria Palace. He played Yiddish character studies continuously from 1914 to 1919, and I was interested, therefore, to learn that in this sketch, which is full of tender sentiment, and has, I believe, rather an attractive story, he will play what is practically a "straight" Anglo-Saxon part—and very fine he should be in it too! But he is wise; he knows how conservative the British public can be, and I am not betraying any confidence when I tell you that he has plenty of Yiddish material up his sleeve in case the public resolutely demand a return to the old Potash tradition!

* * *

I am glad to find that he will have the assistance of a young actress new to the West End, of whose work I have seen a good deal. Miss Violet Warner, for that is her name, first came under my notice as the grown-up Emmeline in "The Blue Lagoon," and later as Mary Turner in "Within the Law." I made a mental note that she deserved an opportunity of showing what she could do in the West End, and now I hope this is going to prove to be her jumping-off point to something bigger.

* * *

The rise of the younger men and women from comparative obscurity to West End engagements is a subject of perennial interest, and so I sought out Ernest Milton at the St. Martin's, where he plays De Levis in "Loyalties"; I asked him to put his finger on any definite point in his career which he regarded as his first stepping-stone to West End work. He unhesitatingly instanced an appearance at the Kennington, in "Romeo and Juliet," and this engagement was followed by one, with Miss Ellen Terry, with whom he played Bassanio. His Decius Brutus with Ainley at the St. James's will be recollected, but he regards his Old Vic. work as the great training of his life. His heart lies in classical work, and he believes that his always passionate longing to play Hamlet and other Shakespearean parts must have had a definite influence on the ultimate trend of circumstances. And, for my part, I can fully believe that we have yet to see the biggest fruits of that same will-power.

* * *

I have seen some clever quick-change turns on "the Halls," but I'm not sure that the "Legits" cannot sometimes give points to their vaudeville confrères. While he was chatting to me in his dressing room, Milton told me that he is going to do some lightning changes on Shakespeare's birthday. After the curtain is rung down on "Loyalties" at 10.30 p.m., he will doff the garb of Galsworthy's Jew and will within a couple of minutes become the Prince of Denmark. He will taxi to the Old Vic., and there he will once more soliloquise as Hamlet. Similarly, when Matheson Lang celebrates the festive occasion, Milton will hurry from the St. Martin's matinée to do honour to the Bard at the New. At this rate he will soon be qualified for an engagement at the Alhambra, where three houses daily will be played. This kind of thing may be all right for birthday shows, and even for one week's engagement at the Alhambra, but I had it on good authority that when George Clark was playing in Harry Day's "Spangles" at the Palladium, he and the rest of the company viewed a second and even a third week with anything but enthusiasm—in fact, the eighteen shows a week were found to be very exhausting.

PROSCENIUS.

"ANN KAVANAGH."

Play, in One Act, by Dorothy Macardle, Produced at the Abbey Theatre, Dublin, on April 6.

Miles Kavanagh .....P. J. Carolan
Ann .....May Craig
Stephen .....Tony Quinn
Redmond .....M. Connolly
Ryan .....Gabriel J. Fallon
Doyle .....Walter Dillon
Moran .....Maurice Esmonde
A Fugitive .....J Hugh Nagle

This thrilling little one-act play met with a cordial and sympathetic reception from a large audience. The scene is laid in the kitchen of the house of Miles Kavanagh, an insurgent leader. He is visited by members of the insurgent army, to arrange the capture and execution of a spy. Miles's wife, Ann, a Protestant, pleads for the life of the spy, whom she learns is engaged to her sister. The insurgents, however, declare that "war is war," and depart, accompanied by Miles. Shortly afterwards a knock is heard at the door, and Ann opens it, to admit a young man in evident distress, who implores her to save him from his pursuers. Before he has time to explain, loud voices demand admittance, and Ann, believing the fugitive to be one of the insurgents, hides him in her bedroom. She then opens the door, expecting the Yeomanry, but to her surprise her husband and his followers enter the room. They declare they have tracked the wanted spy to the house; Ann denies all knowledge, and in spite of her husband's protest the house is searched, the fugitive discovered, and recognised as the "Wanted Spy." Miles is denounced as a traitor. Ann, however, protests his innocence, and the insurgents leave with their prisoner. The curtain falls on the anguish of the woman pleading forgiveness from her husband.

The acting throughout by all concerned reached a high level, Miss May Craig (Ann) playing a difficult part with exceptional naturalness, and Mr. P. J. Carolan (Miles) being distinctly good.

"MEMORIES."

Playlet, Produced for the First Time in Great Britain at the Empire, Glasgow, on Monday, April 10.

Our American cousins have given many delightful little playlets, and the latest, "Memories," is a worthy successor to its predecessors. The plot hinges on a stranded actress and actor who are in love with each other. Kenyon Morley is in the act of leaving his hotel surreptitiously, when he is intercepted by Kenyon Blake, an old actor, who gives him a lesson on the value of self-respect. "Bob" Tilton, accepting a minor position in Blake's hotel, learns that she is the daughter of an old fellow actress, and ultimately Blake makes the lovers happy. Mr. Augustus York was excellent as the old actor, while Miss Violet Warner showed considerable dramatic power, and James Wingham and Joe Freeman played their respective parts admirably.

THEATRICAL EMPLOYERS.

Compulsory Registration.

Mr. Bowerman, the Labour member for Deptford, presented the Registration of Theatrical Employers Bill, which provides for the registration of employers of theatrical performers. The Bill was formally read a first time, and the Speaker ordered it to be put down for second reading on April 28, the first private members' day after the recess. Whether it will ever go further than a first reading depends largely on chance, and on the amount of opposition offered to the other Bills brought forward by private members.

The Bill is fathered by the joint committee representing the V.A.F., the Actors' Association, the N.A.T.E., and the Musicians' Union, and is built upon recommendations and suggestions from the E.N.I.C.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

"A.A. Shop."

Will members please note the second open meeting on this subject will be held on Tuesday next, April 18, at 3 p.m., at the Ben Greet Academy, 3, Bedford-street?

Further meetings will also be held:—

(a) Sunday, April 30, at 7 p.m., at St. Martin's Theatre.

(b) Sunday, May 14, at 7 p.m. (theatre to be announced later).

Easter Vacation.

Will members please note that the rooms of the Association will be closed from Thursday evening next, April 13, up to and including Monday, April 17.

Report Week Ending April 8.

Moneys recovered to date, £770 14s 6d.

Total cash payments, £1,320 11s. 10d.

New Members: Previously, 351; this week, 15; total, 366.

General.

Member engaged for tour. After rehearsing, was informed that he was not suitable, and offered his expenses. His contract called for a minimum engagement of six weeks, which he claimed. Headquarters intervened, and arranged for the artist to hold the contract over for the management to send him out with the No. 2 company. Later discovered that the second company had proceeded on tour without this artist. Claim put forward, and offer made by management to allow member to join the company. Member instructed to accept on condition that salary be paid him from the first week. Condition not agreed upon. Case placed in legal hands.

Member engaged for tour. Rehearsed five weeks without payment, and opened at Gravesend. Received no salary at end of first week. Company were not booked for further work. Claim registered for salary plus cash in lieu of notice. Management insist that engagement was for a special week. Case placed in legal hands, and settlement out of court arranged.

Holy Week.

The question as to what salary is due to artists for Holy Week can be satisfactorily answered by bearing mind the following points.

On a once-nightly contract full salary is payable for seven performances. (Thus, if an extra matinée be played during the week and no performance on Good Friday, artists are entitled to full salary. If no extra matinée be given, and no Good Friday performance given, salary should equal 6-7ths.)

Twice-nightly.—Full salary payable for twelve performances.

ASSOCIATED ACTORS AT STRATFORD.

That unique commonwealth, the Associated Actors, are giving a revival of "The Grip of Iron" at the Theatre Royal, Stratford, this week, through the generosity of the proprietors, Messrs. Fred and Sam Fredericks. The company is presented by the Actors' Employment Fund, founded in 1921 for the relief of unemployment in the theatrical profession, and the week's run is under the patronage of the Mayor and Corporation of West Ham, Mr. Will Thorne, M.P., Mr. Jack Jones, M.P., Mr. Robert Williams, and others associated with the trade union movement. The manager, Mr. Davies, is throwing himself whole heartedly into this theatrical venture, and judging by the attendance at Monday's opening, success is assured. Mr. Fred H. Constable is appearing as Simmonet the Strangler, and the cast also includes Messrs Horace Booth, Harold Charlton, James English, Cleveson Lane, Harry Morton Horace Gould, Harry Aynsloish, Howard Brennan, and the Misses Ada Baton, Elizabeth Allen, and Winnie Rousby.

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THE NEW DRURY LANE.

Finest House in Europe.

A FASCINATING STORY.

To the ever-fascinating, increasingly interesting history of Old Drury, a new chapter will be added by the opening of the reconstructed National Theatre, for the moment to be known as the New Drury Lane, which is undoubtedly the finest house in Europe.

The interior has been entirely reconstructed, at a cost of £150,000, and it now stands for the last word in luxury and comfort for the playgoer. Even the seats in the pit and gallery are richly upholstered tip-up armchairs. It will be opened to the public on Thursday evening, April 20, when Sir Alfred Butt and Mr. Arthur Collins will present "Decameron Nights," a romantic play in a prologue and three acts, by Robert McLaughlin, adapted by Boyle Lawrence, with music composed by Herman Finck.

Yesterday some 2,000 guests were invited to the theatre to have a private view of the improvements that have been made. Among those present were representatives of the drama, literature, music and art, and members of both Houses of Parliament. It was a sort of house-warming, and the guests were received by Sir Alfred Butt and Mr. Arthur Collins.

It is now opportune to recall the days when Charles the Second granted to Thomas Killigrew, Groom of the Chamber, Royal Letters Patent whereby the theatre is open without any licence from the Lord Chamberlain. In 1707 Sir Thomas Skipworth sold the patent to Colonel Brett for half a sovereign. Richard Brinsley Sheridan, the next holder, was more fortunate. From his shareholders in the third theatre he obtained £60,000 for it. Other holders of the Killigrew Patent included Christopher Rich, an unscrupulous attorney who robbed not only the friends who found him money, but also the actors who performed for him; Colley Cibber, Sir Richard Steele, of "Spectator" fame; David Garrick, John Philip Kemble, the poet Bunn, Macready, and Sir Augustus Harris.

One authority assures us that various Lord Chamberlains, acting for their master or mistress, have frequently been extremely autocratic in their treatment of the poor patent holders, or managers of the theatre. When Rich was manager of the theatre, about 1688, complaints were made by the actors to the Lord Chamberlain that they could not get their salaries from the manager, who was as unscrupulous managerially as he had been as an attorney. As the Lord Chamberlain could get no satisfaction for the poor players, he sent down an official from his office with what was termed as a Silence Order. This personage stretched a white silk cord across the doors of the theatre and sealed it with the Lord Chamberlain's seal, which effectualy brought Mr. Christopher Rich to his knees.

Mr. Collins's Record.

Thus far the immediate concern of the reader is with the central figures in the development of the story of our premier playhouse—Sir Alfred Butt and Mr. Arthur Collins. The latter's record of productions lives too well in the memory of playgoers to need specific enumeration. He has had the unexampled pleasure of awakening on every morning after one of his dramas or pantomimes since 1897 to read in one newspaper criticism or another that "Mr. Collins has again surpassed himself." Few—if, indeed, any—have had such an enviable reputation to live up to. And yet he frankly admits that "Decameron Nights" will be the most stupendous exercise in stagecraft that he has so far mentioned.

Sir Alfred Butt's association with Old Drury actually commenced with "The Garden of Allah," which proved a record "money-maker" for the Lane. He now renews his energies in the sphere of theatrical activity, from which it has been so frequently and erroneously rumoured that he was retiring. Of his artistic attributes it is superfluous to talk. All his previous productions at the Palace Theatre and elsewhere have provided ample evidence. The financial success of his undertakings is largely due to the fact that he started life as an accountant. At one period the controller of eight of the finest theatrical properties in London, he disposed of the Palace, the Gaiety, and the Adelphi on terms highly satisfactory to the shareholders in each. With Sir Alfred Butt the theatre is really a business in which art and commerce must find an equal balance.

Without Equal.

World-wide travellers who have been permitted a preliminary peep at the elegant interior declare it to be without equal abroad—a complete fulfilment, in fact, of the promise made by Sir Alfred Butt and Mr. Arthur Collins nearly a year ago to transform Old Drury into the most luxurious and comfortable playhouse in Europe.

The architect's task in rebuilding the Old Drury was twofold—firstly, in the sense that the whole of the old auditorium and massive circular walls had to be removed while retaining the existing roof intact; secondly, in constructing within this widened space a three-tier house in place of the four tiers comprised in the theatre when it was reopening for the fourth time in 1812.

The former difficulty can be appreciated when it is known that the old walls were 3ft. 6in. thick from foundation to roof, and the old tiers built up of successive layers of stone and concrete on cast-iron columns. This demolition alone necessitated the removal of 30,000 tons of hard rubbish from a congested site. On one hand the breakers were at work, while beside, and even beneath them, staffs of men—bricklayers, masons, carpenters, scaffolders, steel erectors, &c.—were busy in every possible part of the tortuous old house building up here and there and generally piecing together the new interior which, in its consummation, represents the final word in modern theatre planning and design.

The old exterior, the grand vestibule, rotunda, and staircases are practically as they existed before the new theatre was designed, but patrons of the old Drury will hardly find them familiar under their new guise.

No Sabotage of Tradition.

While everything that was old-fashioned has been carefully remodelled, there has been no sabotage of tradition. Everything that was fine, spacious, or noble about the old precincts has been retained.

The work of reconstruction was entrusted to Mr. F. Emblin-Walker, the doyen of theatre architects, and his associate, Mr. F. Edward Jones, a specialist of the modern school, whose reputation as a theatre designer is exemplified in this fine achievement. From every seat in every part of the house the patron is assured a perfect sight of the whole of the stage without unpleasant interrupting pillars or columns. There is a good rake to the floor of the pit and stalls, while the grand circle, upper circle, and gallery are stepped in a manner conducive to every comfort.

The entrance from Catherine-street leads through the grand vestibule to the rotunda, and thence down a short flight of marble stairs to the front stalls. On the right and left of the rotunda the grand staircases lead directly to the boxes, grand circle, the upper boxes, and the upper circle. There is no possibility of congestion; in fact, no theatre in London possesses such a spaciousness of entry and exit.

Every seat in the house is a modern tip-up upholstered arm-chair. Ample knee room and wide gangways replace the somewhat congested accommodation of the old building. The architects have specially planned the boxes so as to give their occupants a clear view. Seven further boxes directly facing the proscenium have been arranged at the back of the grand circle. The royal box, approached from Russell-street by a special entry and stairs, occupies the centre of the facade on the left of the proscenium. It is indicated by the Royal Arms, and adjacent thereto is the private box of his Grace the Duke of Bedford. The grand circle is directly entered off the rotunda gallery, while the upper circle is entered from the upper level of the grand stairs.

The Fine Saloon.

The fine saloon on the first floor level has been retained and redecorated throughout, a note of great refinement being struck in the colour scheme adopted: the ceiling a broken white, the walls a pale old brown. In niches at each end are bronze statues, an additional interest in this dignified saloon. In the centre of the triple flights of the grand staircase is the rotunda gallery and coffered dome. Supported on blocks of masonry and lapis-lazuli columns with antique bronze caps, the dome is particularly noble. The walls, finished in a mellow French "stuc"—free from the rococco decoration so common—are impressive in a simplicity which is relieved by the Gobelin tapestries of Shakespearean subjects, and oil paintings by Romney and other old masters.

The auditorium itself retains no part of the old building. The modern planning of the tiers and the projection of perfect sight lines necessitated a new design on the cantilever principle—a principle in which there is no need for columns in the line of view, the whole of the balconies being supported by steel frames built into the back walls of the auditorium and supported on heavy cross girders. There are 400 tons of steel work, and the whole was cut, fitted, and erected complete in three months, an incredibly short time.

Throughout the house is of fireproof construction. Nothing inflammable has been used. The woodwork is of mahogany and teak, the floors are of reinforced concrete, the plaster work is a special material, and even the draperies have been rendered fire-resisting by an improved process. An elaborate system of automatic water sprinklers has been installed over the stage. The stage opening, or proscenium, has been considerably increased in width by the insertion of an enormous girder over the old opening.

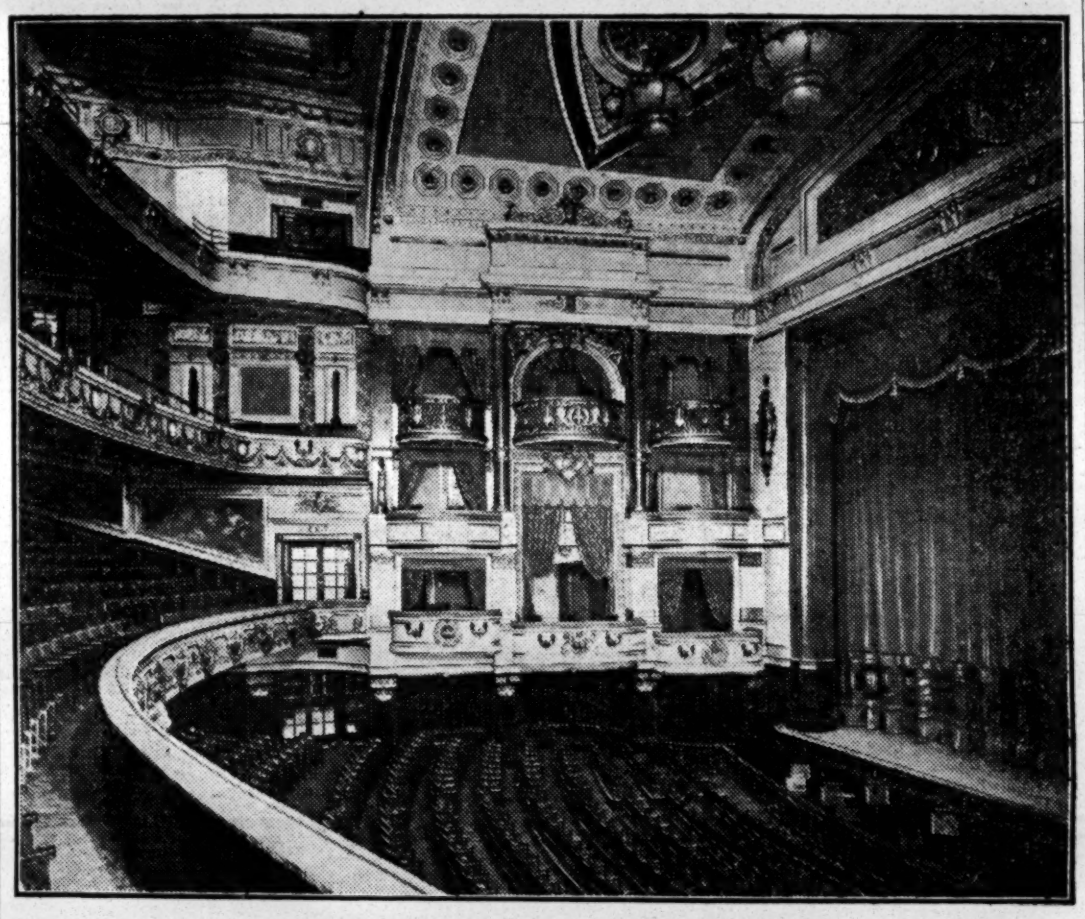
A perfect system of warming and ventilation by purified air has been installed, as well as a comprehensive vacuum cleaner to avoid any accumulation of dust.

No Pomposity.

In designing the auditorium the best French work of the end of the eighteenth and commencement of the nineteenth centuries has been drawn upon. The design is inspired by the famous Empire period in its eclecticism and grace, but without its pomposity. There is a motif in every ornament, and a logical application in which the architectural principles of symmetry and statics have been studied—the lines leading to and supporting the elliptical ceiling are strong without being inelegant. The massive treatment of the lower boxes affords a fitting base to the pilasters and columns which they support, and the introduction of open wrought metal grilles to the topmost boxes removes any suggestion of super-abundant weight.

The ceiling is pierced by three domes and enclosed in a lozenge of laurel leaves and ribbons, the spandrils are filled in with emblematic modelling, and the whole embraces with a wonderful sweep the bronze tympanum over the proscenium front.

The side walls of the grand circle are decorated with oil paintings after Fragonard, in which the artist has blended Dawn into Night and caught the transition of Light on the roseate faces and figures of happy cherubims. Above, on the next balcony, the corresponding space is filled with pilasters in Rouge-Grotte marble, and Wedgwood panels echo those on the centre box fronts. In niches on each side are Tinos marble pedestals supporting solid bronze statuettes of dramatic muse. Decorated in lapis-lazuli, French grey and antique bronze, this interior forms a fitting setting to the magnificent staging for which the theatre is world-famed. The scheme is linked around by reiterating notes of colour and harmonious details, all blended together by the gorgeous petunia carpet, rich mahogany panelling, old gold draperies and upholstery, into a magnificent auditorium which is not surpassed by any other national theatre in the world.



INTERIOR VIEW OF THE NEW OLD DRURY,
Showing Royal Box (centre), the box next to stage being that of the Duke of Bedford.

An Historic Curtain.

The fireproof curtain, which saved the auditorum when the stage of Old Drury was burnt out in 1908, has been enlarged and entirely rebuilt by the original designers and manufacturers, Merryweather and Sons, Ltd.

The heating and ventilation has been carried out by Messrs. J. Jeffreys and Co., Ltd., to designs prepared by and under the direction of Adrian Collins, Esq., A.M.I.C.E., the consulting engineer to the Theatre Royal, Drury Lane, Co., Ltd. In this system, known as the "Plenum System," the air is drawn in from the outside, and before being passed into the theatre is thoroughly washed and warmed to any desired temperature, then forced by a large centrifugal fan through underground and rising ducts to all parts of the auditorium.

For the general management of the theatre during its period of closure, which resulted in such expeditious execution of the work of reconstruction, a word of praise is due to Mr. Morris E. Benjamin.

The contractor, Mr. Charles J. Hyde, already well known as a specialist in theatre construction, may be proud of his share in the restoration of Old Drury.

The special performance in aid of the Newspaper Press Fund, arranged to take place at the Hippodrome, on Sunday, April 23, has been abandoned. The Lord Chamberlain notified to the organisers that he could not allow artists to appear in fancy costume, and as it would not be possible to present a satisfactory programme under different conditions, the entertainment, which would have raised several hundreds of pounds for a deserving cause, will not take place. Last year a Sunday performance at the Coliseum brought in nearly £2,000.

Seeing that so many representative leaders in the entertaining world had come forward to assist the Newspaper Press Fund, and the abandonment of the entertainment means a loss of some thousands of pounds, the action of the Lord Chamberlain has given rise to much adverse comment.

"THE DIPPERS."

Cyril Maude in New Farcical Comedy.

Farcical Comedy, in Three Acts, by Ben Travers, Produced at the Royal Court Theatre, Liverpool, on April 10.

The Porter ..... Mr. Charles White
Cyclist ..... Mr. Alistair Wright
Girl Cyclist .... Miss Hawthorne Wood
Old Woman .. Miss Hermione Gingold
Young Woman ..... Miss Lola Gelardi
Theodore .... Miss Dorothy Debenham
Henry Talboyes .... Mr. Cyril Maude
Chauffeur ..... Mr. Arthur Hambling
Helen Monk .. Miss Winifred McCarthy
Stella Tavistock .. Miss Violet Graham
Minnie ..... Miss Dorothy Debenham
Pauline Dipper ..... Miss Binnie Hale
Wattle ..... Miss George Bellamy
Peter Dollery ..... Mr. Algernon West
William ..... Mr. Arthur Hambling
Lord Mellingham .. Mr. A. G. Poulton
Leader of the Coon Band
Mr. Oscar Logan
Hank P. Dipper ....Mr. Kenneth Kent

This exceptionally amusing work was received with great favour, and there is every reason to believe that it will prove successful wherever presented. Although on Monday evening it was a first production, things ran very smoothly, and, at times, especially in the second act, the audience shouted with laughter over the many absurd situations.

A solicitor named Henry Talboyes arrives late at night at a wayside station, to find that the last train for London has departed Near by is the residence of Lord Mellingham, who is having a party, and for whose entertainment he has engaged the celebrated dancers known as "The Dippers," man and wife. The wife has arrived all right, but her husband had missed his train, whereupon his lordship sends his manservant to meet the next and bring the guests along. The messenger encounters the unfortunate Talboyes, whom he takes to the hall, under the impression that he is the missing male dancer. Talboyes meets Mrs. Dipper, who pleads with him to impersonate her husband, otherwise she will lose a big fee, whereupon the solicitor consents. Then occur diverting complications, for he is supposed to show his ability as a dancer. In the third act the original Dipper, who has had a quarrel with his wife, turns up as a guest, and things are smoothened out, although in a somewhat hazy and, to some extent, disappointing manner. The rearrangement of the conclusion might improve matters. Altogether the farce is great fun, and that fact may compensate for minor angularities.

Mr. Cyril Maude as Talboyes was seen at his best, the rôle suiting him admirably. The graceful manner in which he fell into the error of being mistaken for the famous dancer, his 'sporty" spirit in consenting to help Mrs. Dipper out of her difficulties, and the laughable situations in which he found himself, all were provative of constant laughter. To Miss Binnie Hale all thanks are due for the accomplished manner in which she handled the part of the awkwardly-placed Mrs. Dipper; Mr. Algernoon West helped immensely with the fun as Lord Mellingham; and Miss Violet Graham proved a delightful Stella Tavistock, who turned out to be the affianced of Talboyes, and in whose private apartment at Mellingham Hall the main incidents of the story take place. Several minor rôles were very capably undertaken by Mr. Charles White, a humorous railway porter; Mr. Oscar Logan, a diverting leader of the coon band at the hall; and Mr. Kenneth Kent, the real Dipper.

The farce was splendidly staged by the producer, Mr. Thomas C. Dagnall.

ROYAL ACADEMY OF MUSIC.

The Royal Academy of Music announces that the following distinctions have been conferred:—

F.R.A.M. on John Solomon and Ernest Read.

A.R.A.M. on Leslie Regan, Grace Dorothy Griffiths, Beatrice M. Bayly Eric Grant, Eveline Fincken, and Eri-Bray.

Hon. R.A.M. on John Booth and Fraser Gauge.

PREMIERES OF THE WEEK.

"RUNNING WATER."

At Wyndham's.

Play, in Four Acts, by A. E. W. Mason, Produced at Wyndham's Theatre, Wednesday, April 5.

Gabriel Strood .....Mr. Gilbert Hare
Reggie Barstow ....Mr. Spencer Trevor
Archie Parminter .....Mr. Max Leeds
Walter Hine ..Mr. Edward Combermere
Captain Hilary Chayne
Mr. Wilfrid Seagram
Sidney Jarvice..Mr. Clifford Heatherley
Telegraph Boy ..... Mr. Alfred Ayre
Sylvia Strood ..... Miss Edna Best
Mary ..... Miss Billie Hill

With remarkably few exceptions, the books you have read (and liked) are disappointing when you see them in their dramatised version on the stage. To appreciate Mr. A. E. W. Mason's play, "Running Water"—and there is plenty to appreciate—you must forget that you have read his novel some time during these last two decades, and take it at its not inconsiderable face value. You will then cease to worry about the interloped characters, the loss of the interesting psychology of Gabriel Strood, the apparently motiveless actions, the sudden volte face at the conclusion. As a play it is more entertaining than noteworthy, it is never dull for a single moment, and it is supremely well acted.

A Pigeon and Three Hawks.

The heroine, Sylvia Strood, one of the most delightful girls Mr. Mason has drawn, has a couple of the worst parents ever inflicted on a daughter. Sick and tired of existence with a mother who spends her life in hotels, the Continental Express, and the company of a band of dissolute admirers, she leaves her to "find a home" with a father she has never seen. This father is a crook, in the play an undiluted crook, who provides himself with the money for a comfortable life by the pretty pastime of plucking pigeons. For a time Gabriel Strood, alias Garrett Skinner, deceives his daughter successfully. He persuades her that he pretends friendship with his two fellow-crooks, Archie Parminter, a "shining light in society," and Reggie Barstow, "the military Red-Hot One," in order to wrest from their clutches rich, weak-willed Walter Hine, when all the time he is assisting them to "rook" Walter at cards, ply him with cocaine, and connive at his murder for the sake of a life insurance policy of £80,000 held by an obnoxious specimen of money-lender, Sidney Jarvice. The scene between Strood and Jarvice when in innuendo they decide the manner of Walter's death and agree as to terms, is the best thing in the play, and is played to perfection by Mr. Gilbert Hare and Mr. Clifford Heatherley.

To assist her father in Walter's rescue from the crook's stranglehold, Sylvia breaks off her engagement with a fine, manly fellow, Captain Hilary Chayne. Fortunately she retains Chayne's address, and has sent an urgent telegram to him when, discovering her father's villainy, she breaks into the room at the moment that Strood is on the point of hitting Walter over the head with a croquet mallet prior to throwing his body from the window. Even Sylvia's life seems for a short time to be in danger, until the opportune arrival of the Captain, the rescue of Hine, the withdrawal from action of Parminter and Barstow, and the consent of Sylvia to accompany her lover to the safe custody of an aunt, leaves her father only to be dealt with. Strood's quick reformation and his acceptance of Chayne's offer to make good in another continent, "for Sylvia's sake," is hardly convincing, but provides the necessary "happy ending."

Return of Miss Edna Best.

The reappearance of Miss Edna Best in the part of Sylvia Strood brought an enthusiastic welcome from her host of admirers. She is as charmingly natural as she was before her enforced absence from the stage, and if occasionally she seemed a little overweighted with the part, there was compensation to be found in her pretty ways, her youthful freshness, and her sympathetic understanding. She had some lovely frocks to wear, and wore them with grace and distinction. The polished villainy of Mr. Gilbert Hare was admirable, and Mr. Spencer Trevor gave a highly skilful and humorous performance as the "Red-Hot One." Mr. Edward Combermere was excellent as the foolish Walter, Mr. Max Leeds put in some clever work as Archie, Mr. Clifford Heatherley was capital as the scoundrelly money-lender, and Mr. Wilfred Seagram refreshingly manly and straight as the Captain.

"MR. PIM PASSES BY."

At the Globe.

Mr. Pim is one of the most delightful creations in modern comedy, and it is fairly certain to prophesy that he will continue to pass in and out of the theatre for a good many years. He is now to be seen at the Globe, and everybody in search of charming, fantastic comedy, light-hearted fun, with a little torch of genuine sentiment thrown in, should not miss this revival. It is one of the plays that improve on further acquaintance—the quality is so good.

Mr. Dion Boucicault's dear, old absent-minded Mr. Pim remains one of the character creations of our time. It is one of the joyous things of the theatre; a most pleasant, recurring memory. Then there is Miss Irene Vanbrugh acting as Olivia. It is superb in every intonation and in the tiniest gesture. Mr. Aubrey Smith is the Marden in the present revival, and his personality redeems the part from priggishness. It is a fine piece of acting. The young people are exuberantly handled by Miss Helen Spencer and Mr. Jack Hobbs, and Miss Ethel Griffies is again playing her original part of Lady Marden, the terribly efficient aunt.

"Mr. Pim" is preceded by a series of impressions by Miss Cecilia Loftus. There are some very clever new ones—an idea of Mrs. Patrick Campbell singing "Coal Black Mammy," for instance—and one or two old ones. It was a delight to listen to that American boarding-house conversation again, and Miss Loftus' impression of Caruso improves. In fact, the whole thing is about as clever a twenty-minutes "turn" as one could desire.

"THE RETURN OF SYBIL."

Play Actors' Production.

Play, in Three Acts, by W. Lemon Hall, presented by the Play Actors at the Kingsway Theatre on April 9 and 10.

Sybil Hetherington
Miss Barbara Everest
Violet Hetherington..Miss Ann Desmond
Mrs. Redfern .....Miss Hilda Sims
Victor Hetherington
Mr Geoffry Bevan
Reuben Gibbs .....Mr. Ernest Haynes
The Hon. James Crofton
Mr. Wilfred Forster
Reggie Mortimer ..Mr. Leonard Upton
Saunders .....Miss Marie Ault
Parker .....Miss Honor Bright
Isaacson .....Mr. Naylor Grimston

The author of "The Return of Sybil" has a very fair sense of character and not a little wit, but with a story that is too thin for a three-act play, he becomes discursive in places, and introduces dialogue that has little bearing on either the development of the drama or the building up of character.

Sybil is a young novelist, who is given up for dead, and her reappearance after a residence on a lonely island causes consternation in the household. During her absence her brother and their uncle have speculated away the family fortunes, and are in the hands of moneylenders. She also discovers that her bosom friend, Mrs Mortimer, who had recently died, had stolen her last manuscript, and the published book had brought fame and fortune to the friend and her son. Sybil determines to establish her right to the book, and so restore the family fortunes. She has sufficient evidence to prove her claim in a letter kept by the friend; but when she realises that by exposing the matter the happiness of her sister and young Mortimer (who are secretly engaged) will be imperilled, she determines to do nothing. The immediate demands of the moneylender are staved off by a supply of ready money which she has brought back with her, and Sybil and a delightful but impecunious young nobleman determine to face life together just before the final curtain.

The author was fortunate in having his play so well acted. All the principal parts were delightfully and most sympathetically played by a clever company. Miss Barbara Everest portrayed Sybil with grace and understanding, investing the part with real charm and feeling. A convincing and altogether praiseworthy performance was given by Mr. Ernest Haynes as the harassed uncle, and a clever piece of work came from Mr. Goffry Bevan, who succeeded in making the brother a real human being. A very fresh, charming study of the young sister was given by Miss Ann Desmond, and Miss Hilda Sims was good as Mrs. Redfern. One of the best things in the play was Mr. Wilfred Forster's performance as the Hon. James Crofton. It was a charmingly easy piece of acting. Smaller parts were well handled by Mr. Leonard Upton, Mr Naylor Grimston, Miss Marie Ault, and Miss Honor Bright.

The play was produced by Mr. Milton Rosmer.

"THE WHITE-HEADED BOY."

Revived at the Aldwych.

The thanks of London playgoers are due to Mr. Donald Calthorp for giving the Irish Players hospitality at the Aldwych, where they are contributing much to the gaiety of London. On Saturday they revived that diverting comedy, "The White-headed Boy," and hearty laughter resounded throughout the evening. Miss Sara Allgood is now playing the part of Aunt Ellen, formerly sustained by her sister, Miss Maire O'Neill, and her portrayal of the elderly maiden lady, still comely enough to get proposals of marriage, is an artistic piece of comedy. Mr. Fred O'Donovan is now the bargain-driving Duffy, and the part enables him once again to display his sterling ability as a character comedian. Mr. George Dillon is no less commendable as the harassed eldest son, and Miss Mignon O'Doherty realises in every particular the part of the doting mother. We should have liked a tinge of the "brogue" from Mr. Parker K. Lynch, who otherwise was admirable as the youthful son of the title-rôle. Mr. Desmond O'Donovan's Donough and Mr. John C. Bland's Peter are other oustanding impersonations in a cast of all-round excellence.

CLOSE OF THE GILBERT AND SULLIVAN SEASON.

Great Enthusiasm.

There have been many memorable Gilbert and Sullivan nights in the past, but not one has equalled in enthusiasm the last evening (Saturday) of the six months' season at the Prince's Theatre.

Everybody and everything was cheered (and encored within strict limits), but the really thrilling moments came at the close. Mr. Rupert D'Oyly Carte came forward and apologised for the jumble which had resulted in the first act of one opera and the second act of another being presented. The explanation was that in the public vote on the most popular opera "The Mikado" headed the list, with "The Yeomen of the Guard" second, "The Gondoliers" third, and "Ruddigore" and "Iolanthe" close behind. It is probable that an act of the "Yeomen" might have been given had there not been a feeling that the note of tragedy might not be in harmony with the general atmosphere of rejoicing.

On behalf of the public, Lord Dewar returned thanks to the company, but the audience insisted on a speech from Mr. Henry Lytton. After calls and cheering, that lasted nearly half an hour, Mr. Lytton appeared in one of the private boxes and said: "We all love Brighter London. We all love you. But we also love our homes." The audience, thoroughly well satisfied, took the hint, and a memorable evening was at an end.

Next week the company will begin a tour of the country, which starts at Manchester, and the date of their return to the West End of London is still unsettled.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. F. Chalice.—Messrs. Macdonald and Young present here the attractive comedy, "Peg o' My Heart." Miss Ida Rosalie interprets Peg with no little success; Miss Ena Douglas admirably sustains the difficult rôle of Mrs. Chichester; and Miss Kathleen Christopher must be congratulated on her perfect impersonation of Ethel Chichester. Mr. Richard Williams deserves praise for his treatment of the rôle of Jerry; and the rôle of Christian Brent is capitally sustained by Mr. Cyril Vernon. Alaric Chichester is efficiently played by Mr. Raymond Langley; and other parts are adequately presented by Miss Mollie Carter and Mr. N. S. Stevenson.

ROYAL HIPPODROME. — D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Mr. Fred Karno's production, "Scarlet Runners," forms the attraction here. The cast includes Mr. Gus Oxley, Mr. Harold Bradley, Miss Mona Frewer, Stan Stenart, Mr. Fred Westcott, Miss Jean Lester, Galatea Thorpe, Mr. Fred Renan, Miss Florence O. Neill, Jo Steuart, and Reece D. White. Miss Gipsy Woolf's Karnette troupe of dancers acquit themselves with distinction.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The revue, "Bran Pie," constitutes a splendid holiday attraction here. The Two Bobs are the leading merry-makers. Odette Myrtil, the clever American comedienne, is a delightful personality, her performance being enhanced by her skill as a violiniste. Rebla gives an excellent account of himself, both as a comedian and conjurer; while excellent assistance is given by Bay Russell, Josephine Ellis, and Stella Swinhoe.

QUEEN'S.—P., Mr. Arthur Henderson.—Supplementing a fine picture programme here are the Emberts, in comedy skit, "Monday Morning Rehearsal."

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—A fine holiday entertainment here comprises a specially attractive programme by an augmented orchestra, under the direction of Mr. Arthur Loseby. Selections by Mr. G. H. Millers on the great organ, which has been reconstructed, and is now one of the finest in Great Britain, and attractive pictures.

LA SCALA.—R. D. & M., Mr. Arthur G. Brown.—Very attractive programmes are being presented at this sumptuous house, the orchestral selections, under the direction of Mr. F. Routledge Bell, being a special and much-appreciated feature.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Charles Macdona's company in Bernard Shaw repertory, including "Pygmalion," "Man and Superman," "Major Barbara," and "The Doctor's Dilemma."

PIER THEATRE.—M. and Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Charles Windermere and his company, in "Love In Idleness," preceded by "Sarah Sleeps Out." On Good Friday, special concerts by Zacharewitsch, the violinist, and other artists.

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mrs. Kimberley and Mr. Frank Liston's company in "Tatters."

DEVONSHIRE PARK.—M. and Sec., Mr. E. A. Brown.—On Good Friday, special concerts by Miss Marie Hall, violiniste; Miss Joan Ashley, contralto; Mr. Eric Marshall, baritone; and Solomon, pianist. At the piano, Mr. Edgar Heap. On Saturday, Miss Margaret Cooper and her piano; Miss Sophie Rowlands, soprano; Mr. Ivor Walters, tenor; Mr. Tom Kinniburgh, bass; Miss Rose Kosloff, pianiste; and Mr. Thornley Dodge, in studies, stories, and sketches. At the piano, Mr. Edgar Heap.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The Carl Rosa Opera Company began a fortnight's engagement here with a round of popular operas, opening with "Samson and Delilah," the cast including the fine dramatic singer, Miss Doris Woodall in the part of Delilah.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Chris Charlton, assisted by Marion Browne and Dorothy Charlton, heads the bill here with a clever act, consisting of sleight of hand feats, and illusion, which are excellently carried through. Power and Bendon in their amusing sketch, "Mendin' a Door"; Raglan, the pattering pianist; Bert Lloyd and Co., in their comedicette, "What a Pal"; De Vola and Rex, equilibrists; the Royal Kino Juveniles, in a vocal and dancing turn; and the Ideal Trio of musicians are also on the programme.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The distinguished actor, Mr. Maurice Moscovitch, is the principal attraction here, in a dramatic sketch, entitled "The Link," in which he displays great power and variety in his impersonation. Gwen Winters, in song monologues at the piano; Neil Melvin, character comedian; Cissie Cameron, comedienne and dancer; Halma, expert juggler; Olive and Beryl, graceful dancers; and Renee, in a clever instrumental performance, constitute the other entertainments.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—G. H. Elliott once again delights his admirers with the sketches in which the "Chocolate Coloured Coon" has made a recognised place in his profession. Winifred Ward, the clever male impersonator, presents a number of songs, which are rendered with verve and vivacity; Ike and Will Scott submit their smart songs and amusing patter; the Five Jocks give their interesting vocal and dancing act, "A Nicht at Hame," and other attractions are Howard Rogers; the Buchanans; and the Flying Banvards.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—After two months of opera, the Royal is back to solid dramatic fare with Messrs. Leon M. Lion and H. M. Harwood's company in "The Faithful Heart." Mr. Monckton Hoffe's clever play is excellently cast, Mr. Noel Dainton being specially happy in the part of the sailor lover, Waverley Angs. Miss Una Dysart is well placed as his aristocratic fiancée in the later acts; while the parts Blacky (mother and daughter) are powerfully played by Miss Mattie Adair.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; P., Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur Godfrey. — The farce, "Nightie Night," is meeting with a rousing reception here, Percy Hutchison repeating his success as Billie Moffat, the much-harassed hero.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—A good, all-round vaudeville programme is submitted here, headed by Albert Whelan, the popular Australian entertainer. Also prominent on the bill are Mr. and Mrs. Wentworth, light comedian; David Stewart, Scottish vocalist; and Edna Maude, the spirit of dance. Zenith, in a speciality act; Dennis and Donald, comedians and dancers; and Petro and Leon, classical gymnasts, complete the attractions.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; Mus. D., Mr. Henry Farmer.—Augustus Yorke, the original Potash of that amusing comedy, "Potash and Perlmutter," portrays the chief character in a new American playlet, "Memories," with great effect; while the support he receives from a well-selected company is most efficient. Maidie Scott has a natural charm, with which she invests all her numbers. The programme also includes Fortunello and Cirillino, in their speciality, "Come Here, You Young Rascal"; O'Neil and Thayer, in some good songs; C. W. Woltard, in "Fun in a Hat Shop"; Foster Kershaw, entertainer; and the Adams Duo, who introduce some clever comedy cycling tricks.

METROPOLE.—M. D., Mr. Arthur Jefferson; A. M., Mr. John Walker.—The Premier Productions Co. are presenting here the amusing revue, "Pogo Pranks," in which the leading parts are taken by the author, Mr. Pete Davis, and Mr. Leslie Lynn.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Brete Harte and Tommy Lorne occupy the leading place here with their screaming absurdity, "The Painting of Polovinsky." Another favourite entertainer is Jack Lane, whose songs and patter at the piano are most pleasing. The mirthful Jovers present an excellent comedy act; and Edith Haley delights with her male impersonations. Eddie and Cute, expert dancers, and Claude Williams, a most amusing conjurer, complete a first-class programme.

KING'S, LTD.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane. — Mr. Robert Courtneidge's company are on a return visit with the bright comedy, "The Safety Match," which is again a popular draw. Miss Cathleen MacCarthy does admirable work as Daphane Vereker; while Mr. A. E. Wennington Barnes as Sir John Carr, acts with much charm. Excellent assistance comes from Miss Kitty Morgan, Miss Phœbe Isadson, Mr. Edward Scott-Gatty, and Mr. Oswald Hudson.

LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The delightful comedy, "Thank You, Phillip," presented by Mr. F. J. Nettlefold's company, is giving satisfaction here.

THEATRE ROYAL.—S. L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchelson's Repertory Company, who are shortly bringing their stock season to a close, present as this week's attraction, "Shame."

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—An excellent variety bill here is headed by Ernie Lotinga and Co., in a farcical absurdity, "The Plotters"; Cecil Lyle, the Magical Milliner; Hope Charteris and Eve Dickson, in comedy songs and duets; Joe and Johnny, comedy artists; Scala and Lillian, in a petite revuette; Dorothy McBlain, in throat whistling and monologues; and Keyes and Kodey, patter comedians.

PAVILION THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Mr. Will Garland presents his South American revue, "All Black," with a strong cast.

DE MONTFORT HALL.—Mr. Will Catlin's Royal Pierrots are paying their annual visit, and met with a good reception on Monday. The artists include Sid Frere, comedian; Harry Fairman, baritone; A. McAllister, comedian and monologist; Jack Britton, light comedian; Barrie Burns, comedian; Weston Drury, entertainer; Jack Dwyer solo pianist; Dorothy Ashley, comedienne; Quest Paula, premiere danseuse; Elsie Herbert, contralto; and Gracie Whitney, soubrette and dancer.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crewe.—"The Scrap Book" is one of Messrs. Wylie and Tate's most popular productions. The company includes Miss Daisy Dormer, the comedy comedienne, and Harry Angers is the star comedian.

REPERTORY THEATRE.—L., Messrs. King and Parry. — The New Repertory Company appeared in "Candida," described by many critics as Bernard Shaw's masterpiece. Miss Gladys Lloyd in the rôle of the woman who at one and the same time is able to understand her overworked, dogmatic husband, and the timid, lovesick Marchbanks, whilst to Mr. Bernard Copping fall the part of the Rev. James Morell, the Christian-Socialist parson. The poetic dreamer Eugene Marchbanks was played by Mr. Peter Godfrey.

GRAND THEATRE.—P., Messrs. King and Parry.—For the concluding week of their stay in Plymouth Mr. Ernest Davey's company appears in a revival of the old melodrama "Maria Martin, or the Murder in the Red Barn."

PALACE THEATRE.—G. M., Mr. Reginald Grant.—Bert Bernard presents an original kind of revue, entitled "The Roundabout." Victor Thomas is at the head of a strong cast, and supporting him is Mr. Leonard Clifford, a clever light comedian.

DEVONPORT HIPPODROME.—G. M., Mr. F. K. Pell.—Frank Laurance's company appear in "An Irish Maid," a new musical comedy.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—The George Edwardes' company in the musical play, "A Southern Maid."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahoney.—The Alexander Productions present "Zaza," with Miss Ethel Warwick in the title-rôle.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—At the head of an excellent variety bill is Max Darewsky, the well-known pianist and composer, whose selections from his repertoire are enthusiastically received. Other interesting turns are given by Marie Ambrose, the dramatic soprano, in well rendered selections; Jack and Evelyn are a popular couple in their latest scena, "Brainwaves"; Russell Carr, the military ventriloquist, is highly interesting; a clever exhibition of equilibrism and balancing is given by Yamamoto and Koyoshi; Dick Tubb, comedian, is amusing; and Austin Rudd, in comic selections, completes the bill.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—Mr. Albert De Courville's successful revue, "Pins and Needles," is a big attraction here. The series of delightful sketches and artistic interludes and ensembles are presented by a first-class company, which includes Horace Kenney, Ambrose Thorne, and Minnie Love as the chief fun providers, supported by George Pugh, Al Clark, Edwin Ellis, Sonia Pemberton, Ennis Parkes, Maggie Dickinson, and Sydney Culver, and the smart Gaiety Theatre beauty chorus.

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The Annual General Meeting of the Subscribers will be held on the stage of the New Theatre on Tuesday, May 2, 1922, at 11.30 a.m. punctually, to receive the report of the Committee and the accounts of the year 1921. Lady Wyndham, President of the Fund, in the chair. The attendance of Subscribers is requested, and all those interested in the work of the Fund are invited to be present.
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WEDNESDAY, APRIL 12, 1922.

A.A. AND THE UNION SHOP.

THE first meeting of the Actors' Association, devoted to discussion of the ways and means of establishing a "Union Shop," did not carry them very far. The only practical suggestion was, as a matter of fact, turned down. It was to the effect that the "Union Shop" should be instituted first in London, but Mr. ALFRED LUGG opposed to that proposal the fact that the Association does not comprise a London section and a provincial one, and they could not therefore differentiate between one and the other.

The "Shop" In Sections.

We do not agree with that view. To unionise a section of the theatres does not mean that differentiation is made in the membership. In fact, one house alone could be closed to non-members without affecting the status of the others. Trade unionists frequently work side by side with non-unionists in what are called "open" houses, and yet have shops that "bar" those who are not members.

The system would, of course, be difficult to operate. The acting profession is, as Mr. FISHER WHITE pointed out, complicated by all sorts of things peculiar to the stage. A theatre might be declared a "union shop" for the run of the play, and might then come under another management who would employ an entirely different company. On the other hand, there are many theatres where the same artists' names are in the cast for a long period, and these houses offer a fair field.

In the provinces the difficulties in this respect would be fewer. Touring managers are glad to keep their companies together when they realise the merits of the individual artists, and there is no reason why the Union shop should not be declared at once. To institute the principle all over the profession at one stroke is hopeless.

Reliance is still being placed upon the suggestion that the Association of Touring Managers should undertake to engage only members of the A.A. Mr. FISHER WHITE submitted the argument in favour of the proposal that touring managers were themselves in the nature of employees—they could not, as a rule, function unless they came to some arrangement with the owners of the bricks and mortar. But the arrangement is little more than that between landlord and tenant. It is the public, who pay to see their shows, who are the employers, just the same as they are the employers of the ordinary tradesmen. Yet no one ever suggests that shopkeepers are employees, and therefore should take care that their assistants should be unionised. There is no weight either in the argument that in limiting their companies to A.A. members, managers would have a guarantee of the efficiency and competency of the person engaged. That guarantee already exists, and managers can have their choice of Association artists without binding themselves to employ no other.

The Old Trade Guilds.

The old trade guilds which have been advanced in support of the proposal afford scant encouragement. In those days, when the King bestowed upon the artisans the right to found a guild, they secured a monopoly of working and trading in their branch of industry, but that was to the benefit of the trader, and it does not appear that there were any regulations regarding conditions of work for employees. Indeed, it is a matter of history that journeymen at the period alluded to combined to protect their special interests in regard to hours of work and rates of wages, and that they fought with the masters over the labour question in all its aspects. When the trade guilds were amalgamated with the masters' guilds, the former became subsidiary to the latter. We are sorry to have to shake the faith of the Association's Chairman and others in the trade guild, but we are convinced that so far as present-day conditions are concerned, it is illusory.

No closer association, we think, is possible nowadays between employer and employed than that provided by the Whitley Council. It is the Entertainment's National Industrial Council—depleted as it is by some of its chief constituents—that is called in to compose the dispute between the Musicians' Union and the GULLIVER halls, and it is to that body that members of the entertainment calling should look to establish a closer alliance between employer and employed.

THE PLAY IN PARIS.

Falstaff Much in Evidence—Domestic Controversy—Comedy at the Variétés—Charles Meré's New Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The National Theatre of the Odeon has presented this week a new version of Shakespeare's "Merry Wives of Windsor," in three acts and five tableaux, by Raymond Genty, mounted with the customary magnificence of Firmin Gemier, now fully installed in the director's office. Genty, an excellent poet, has taken a few liberties with the original text, and perhaps they were necessary when translating. As a matter of fact, he does not appear to have faithfully translated, but has compiled "Les Joyeuses Commeres de Windsor" somewhat after his own fancy, by which some degree of the poetical essence infused by the Stratford bard has evaporated. But still we are warranted in rendering unstinted praise for this theatrical production at the classical Odeon, which will particularly interest the rising generation. M. Asselin is sufficiently corpulent for the part of Falstaff, and handles it with much care. Indeed, the whole company is worthy of praise for the manner the well-known rôles were played.

"Falstaff."

In a like manner the famous musical comedy of Verdi, adopted from Arrigo Boito's version into French by Paul Solanges, was revived at the Opera last Sunday night with success. M. Huberty sings the title-rôle, and made a good impression on the local critics. "Falstaff" is considered by many as the best work of Verdi. It was created at Milan in 1893, and first seen in Paris at the Opera Comique in 1894, when Verdi came to conduct at the premiere. Arturo Vigna now wields the baton with infinite address. Jacques Rouché, director of the Opera, who presided at the Optimisme Club a few nights ago, has every reason to rub shoulders with such company. The musical outlook this season is particularly optimistic.

"La Belle Angevine."

This title, given to the three-act comedy of Maurice Donney and Rivoire, produced Monday evening at the Theatre des Variétés, refers to a species of pear, which in local vernacular signifies a simpleton. The premiere was postponed a week owing to the illness of Mme. Spinelly, and it is now Jane Marnac who assumes the part of Brigitte, a respectable sort of girl who accepts an invitation to a dinner party to replace Mongerey's mistress when the latter lady goes off in a huff. The rich Mongerey is familiarly known as La Belle Angevine, because he is easily fooled. He has a young nephew, student at the Sorbonne, present at the dinner, who is flabbergasted when he perceives Brigitte. He admires the girl, as a fellow-student, and has not understood until she smacks the uncle's face when he becomes impertinent, that she is there by reason of curiosity only. When Mongerey telephoned to friends to make up a party Brigitte was on the wire, and had unceremoniously accepted in order to see how the merry side of Paris was supposed to amuse itself. The third act romantically terminates the girl's adventure by the uncle calling to apologise, and asking for her hand in marriage for his nephew.

"Dardamelle."

The Maison de l'Œuvre has mounted a three-act play by Emile Mozaud, entitled "Dardamelle," which merits more than the work of Crommelynck the name of "Cocu Magnifique." The piece of Crommelynck was announced by Lugne Poe as a farce; that of Mozaud is but a variation on the same title. The play leaves the beaten track of those imbroglios to which humorous authors have accustomed us. Francine during a family squabble calls her husband a cuckold, so the man appropriates the appellation on all occasions, even to a door plate. His wife consequently shares in the shame, but in the end the repenting wife withdraws the statement after having been punished by her husband hiding his real feelings. "Les Derniers Masques," an act of Arthur Schnitzler, translated by Maurice Remon and Mme. Noemie Valentin, is also in the bill.

"La Femme Masquée."

Mme. Cora Laparcerie as secured another success at the Renaissance with this four-act piece by Charles Meré, presented Friday. It contains some strong dramatic situations with a moral tendency. Sivas, millionaire banker, has only one friend in the world, Dr. Lambert, and it is the doctor's wife he covets. During her husband's absence and in his interest Diane attends a gay party given by Sivas. She goes masked (hence the title), but is recognised, and the banker persecutes his unworthy designs. Diane refuses to listen, whereupon Sivas threatens to ruin her husband within six months. The honest wife, in her rage, divulges a professional secret by retorting that he will be dead by that time as he is suffering from an incurable disease. Sivas then continues a life of debauchery and soon dies, leaving his fortune to Diane, thus spitefully compromising her in the eyes of society and particularly of her jealous husband. The wife is on the point of leaving her husband as she has the inheritance, when the former recants, and they retire to the country to live happily together in comparative poverty. G. Collin has a good rôle in that of the husband; Mauloy ably handles the ungrateful part of the banker. Notably excellent is the performance of Mme. Laparcerie as the pure-minded wife.

THE DRAMA IN AMERICA.

"Voltaire"—"Just Because"—"The Hindu"—"The First Fifty Years"—"The Hotel Mouse."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 1.—At the Plymouth Theatre a romantic comedy, in three acts, called "Voltaire," is the reigning attraction. It was written by Leila Taylor and Gertrude Purcell, who have contrived to crowd into their play a great deal of material relating to the central character. Arrold Daly impersonates Voltaire quite cleverly. It seems to be the principal object of the play to set forth Voltaire's hatred of the conventions of his day—the connection of Church and State particularly—and his desire to assist the oppressed. He shelters the fugitive, Moisnel, who has escaped from the Bastille, and sends him to Potsdam with a set of libellous verses to his dear friend Frederick the King. Voltaire's enemy, Freron, chief of the secret police, comes in search of the escaped prisoner, but is recognised by Mlle. Clairon, of the Comedie Français. In the third act bells ring in the distance, and Voltaire knows that Moisnel has escaped. Then a messenger arrives from Paris, bringing word that Voltaire has been absolved from blame in the publication of the offensive dictionaire.

"Just Because."

The initial attraction at the new Earl Carroll Theatre bore the strange title of "Bavu," and told a weird tale of certain happenings in a Russian town after a revolution. This play had a very brief run, and has been followed by a musical comedy in two acts, called "Just Because." A widower named Cummings has nine daughters. Next door Claude Wellington, young, handsome, and disappointed in love, conducts an orphan school. Mignonette, sweetest daughter of old Cummings, sets her mind on winning the handsome Wellington, and succeeds in doing so by disguising herself and becoming one of his orphans. The best numbers in the score are "Just Because" and "Daisy, Tell Me True," these being delightfully rendered by Jane Richardson as Mignonette. Frank Moulan, as Cummings, is very amusing. Queenie Smith scores as a dancer. The Earl Carroll Theatre is situated at the corner of Fiftieth-street and Seventh-avenue. The book of "Just Because" was written by Anna Wynne O'Ryan and Helen S. Woodruff. The music was composed by Madelyn Sheppard.

"The Hindu."

Walker Whiteside is appearing in the above-named play at the Comedy Theatre. It is an Oriental melodrama by Gordon Kean and Carl Mason, and is full of startling tricks that keep the audience wondering what will happen next. One scene of the play is laid at Scotland Yard. Then we are transported to the palace of Prince Tamar, in India, where doors open mysteriously and a secret stairway leads to a bed of quicklime. An English girl has been deceived and abducted. Throughout the play there is a jumble of English Secret Service agents and conspirators. In the last act the kidnapper turns out to be the "master mind" of the recent revolution, while Prince Tamar proves to be a detective from Scotland Yard.

"The First Fifty Years."

A comedy showing that the first year of married life is the hardest is having a long run in this city, and now comes a new playwright, named Henry Myers, who has written a play about a couple that quarrelled for half a century. The husband and wife are the only characters in the play, and they are cleverly represented by Tom Powers and Clare Eames. There are seven scenes, all laid in Harlem. At first we see the newly-wedded pair just after the honeymoon. Thereafter we meet them on various anniversaries, and watch them becoming hopelessly soured, until they cease to speak to each other from their fifteenth to their twenty-fifth anniversary. The play is now running at the Princess's Theatre.

"The Hotel Mouse."

At the Shubert Theatre the diminutive Frances White is the central figure of this amusing comedy in three acts from the French of Gerbidon and Armont. The book was written by Guy Bolton, the lyrics by Clifford Grey, and the music by Armand Vecsey and Ivan Caryll. Miss White appears as Mauricette, who is caught robbing a wealthy young American in a Monte Carlo hotel. He sympathises with her, and decides to protect her from the police. This leads to a series of highly amusing complications, and gives Mauricette an opportunity to masquerade as a boy.

CRITICISM AND COCHRAN.

PLAYWRIGHTS THE WORST JUDGES OF PLAY-WRITING.

By BASIL MACDONALD HASTINGS.

Mr. Cochran's dispute with the dramatic critics is not a matter to be brushed aside by anyone interested in the theatre. Mr. Cochran is, above all things, a sportsman to his finger-tips, and his present resentment most certainly has a solid foundation. I remember once saying to him that I thought the critics were just as sincere in their endeavours to earn their bread and butter as were dramatists and managers, and he agreed with me wholeheartedly. Hence his present attitude is one to which he has been driven, and those who jeer at his protests must be unaware that he is convinced of their truth.

One of the principal troubles in connection with the profession of writing about the stage is that it clashes with an ambition to write for the stage. I remember, on a certain occasion in Paris, I was taken by Mme. Simone to lunch with Mme. Bernhardt. I was introduced as an English "dramatist and critic," and I shall never forget the look of repugnance that this announcement earned. Needless to say I hastened to assure Mme. Bernhardt that I was not a critic, and that while I wrote for

B. MACDONALD HASTINGS.

the stage, nothing would induce me to write judgments on my fellow-playwrights' work. Smiles succeeded frowns, but Mme. Bernhardt made it quite clear that she had a very healthy contempt for those who pose as creators and coincidently deride other people's attempts at creation.

Dramatists Make Bad Critics.

Her objection was, I found, based not only on the ethical side of the question. She thought quite frankly that the dramatist made a bad critic. Her view is that the amateur patron of any art is the wisest and most useful counsellor, and the swift view of the educated man of the world is worth all the laboured contemplative analysis of the blasé specialist.

It is extraordinary how seasoned managers, authors, and actors resent the fault-finding of those invited to the theatre to criticise. The tone of those who consider themselves injured rarely varies. There is a plaintive enquiry as to what on earth so-and-so knows about it. If the critic has never written a play or been an actor these omissions are hurled at his head. If he has failed as a dramatist or player, this also is revived to ridicule his pretensions to judge. But do the aggrieved wish to suggest that the only connoisseur of an egg is the hen who lays it? Surely the quality of all things may be appraised by every creature for whose edification they are created.

It has long been my theory that actors are the worst judges of acting, and playwrights the worst judges of play-writing. They owe their success to their "sense of the theatre," a gift which cannot be acquired. Both writer and actor tell a story in a certain style, and that style is entirely personal. Brown may have written an extremely brilliant artificial comedy. Smith may have written a realistic drama pitiless in its truth to life. I say that Brown's opinion of Smith's play, and Smith's opinion of Brown's comedy may be of interest, but almost certainly will be untruthful. Each believes in his own methods, and is unavoidably influenced by what he believes. If fair judgment of plays are sought, the person to give them is one who has no methods of playwriting, or at any rate one who has only dabbled in the art and dropped its practice before he had fixed for himself a scheme or a law.

When an actor praises the work of other actor it is fairly safe to assume that their ideas of sound technique are the same. This does not mean that the technique of either is right. When a dramatist praises the work of another dramatist it is invariably because the pair have an identical sense of humour, because no two dramatists ever agreed about technique. When a novelist admires the novel of a rival it is because he recognises the same idea of "form" for which the writers of classic fiction always stipulate. The reason for the favourable criticism, in other words, is peculiar to the critic. The professional view cannot be the big human view, which alone is valuable.

Impressions Faithfully Recorded.

I believe in impressions, and I believe in the amateur. Give me the good old fashioned "first-night" critic all the time. The fact that he sees a great number of plays does not make him a professional in his attitude. Only if he is also a dramatist or an ex-actor can he be that. He is as fresh as any other wage-earner when he comes to the theatre. He does not have to listen any harder, or undergo any greater strain than anyone else. He has two and a half hours to study the play as it is unfolded, and is there any dramatist so pretentious as to claim that he needs more to form a just opinion? He is called upon to write that opinion immediately after the fall of the curtain, but why not? What is criticism but an impression, and when can an impression be most faithfully recorded, the moment after the view of the sunset or a week after?

It is difficult to listen with patience to the eternal plea that the daily paper critic should have longer for his task. Nothing is more certain than that it comes from the disgruntled, from those whose present pain is ascribed to the extraordinary exposition of the doctor!

What I long to see is a weekly criticism of the critics. If ever I edit a newspaper again I shall commission a man of taste to collate the views of the various critics on a particular play each week. He will have the easy task of pointing out that they cannot all be right, and the infinite amusement of drawing attention to the glitter of the glass walls of the houses in which critics live.

If Mr. Cochran abandons the theatre because he thinks the critics are too much for him, he will be making a very great mistake. No critic can destroy and no critic can make. Many an antagonistic notice is excellent for "business," and many a paragraph of stupid adulation has kept away possible patrons. It is not possible for one man to write another down. But a man may write himself down. The attitude of dramatist, manager, and actor towards the press should be: "Say what you like, but do say it. And say it often."

AS YOU LIKE IT.

Ubiquitous.

Have you noticed that you find "The Era" in every "*Theatre*"? And "t" as well.

* * *

A music-hall thought: Jokes with whiskers make us bristle.

* * *

Climbing Up.

"Many humble orchestra players have climbed to the conductor's chair," observes a contemporary. Lad—ladder—leader.

* * *

The tragedian who tells you he is improving may, after all, merely be recovering from the attentions of the gallery.

* * *

And the playwright who tells you he has a title may merely have found a home for his new comedy.

* * *

Egg-cellence.

"The Curate's Egg" has been described as excellent in parts; the actors are also excellent in their parts.

* * *

Tables and chairs are used in "The Yellow Jacket" to represent mountains. The first real table-mountains ever seen in this country.

* * *

"Movie Fixtures," runs a headline. They can hardly be called fixtures if they move!

* * *

This Week's Riddle.

While Phyllis Dare reads her letters at the theatre, what newspaper is she enjoying? Her Daly mail.

* * *

Odd, is it not, that the actors who come first are those who oftenest come forth!

* * *

Are you interested in politics? Some critics think the Centre Party ought to be Centre Jericho!

* * *

Shame!

A Whistler has just realised £380. And what does an actor get?

* * *

The film at Covent Garden embraces many feet—and the ballet which follows embraces more.

TOUCHSTONE.

HILDA BAYLEY AND STANLEY LUPINO.

WE HEAR—

That Kathleen Campbell, in "His Girl," is an expert pastel artist.

* * *

That W. H. Berry is to have further encounters with the (stage) police.

* * *

That "Afgar" is being seen in the suburbs for the first time this week.

* * *

That Mrs. A. B. Tapping celebrates her 70th birthday this month.

* * *

That there is to be a change in the cast of "The Golden Moth."

* * *

That a well-known politician was seen last week in that part of a West End theatre popularly known as the "Jury Box."

* * *

That a wag who saw him whispered that he ought to be in the Dock.

* * *

That a big library has done a deal for a musical play, the cast of which has not even been fixed.

* * *

That Alice Hollander returns to the London boards next Monday.

* * *

That, in preparing her new act, she has spent many days at the British Museum.

* * *

That Barbara Roberts and Kitty Holt are contemplating the joint purchase of an aeroplane.

* * *

That Bert Coote's niece is making a "hit" at the Gaiety.

THE VARIETY WORLD.

The New Club—Vaudeville Golfing Society—Wilkie Bard's Return.

The New Club.

The title of the new club has now been decided upon. It is to be called the Knickerbocker Club, a title which goe back to the Pilgrim Fathers of old. Mus hall members may expect to see that celebrated picture "Popularity" shining with more than ever of its wonted glory, for M. Bankier has had it renovated by an Academician. The picture which hung for years on the wall of the old Vaudeville Club has now been brought across to its new home. The club's opening date will shortly be announced.

Vaudeville Golfers Filmed.

The Pathé Gazette Films attended the Vaudeville Golfing Society's competition for the Charles Austin Cup at Fulwell last Thursday. Mr. Charles Austin and Mr. John Barton provided some real film "sob-stuff," and made quite a hit.

The Monthly Medal.

The Vaudeville Golfing Society's monthly medal will be played for at Sudbury during the last week of this month. The exact date will be decided at a committee meeting to be held at the Victory Restaurant to-morrow, Thursday, at 12.30 p.m. Those who are not in town during the week of the medal round should send a card to the secretary (played on any course and signed by a member of the Society) not later than the last day of the month.

New Members.

Mr. Arthur Prince has been elected a life member, and his name is thereby added to the following list of life members:—Sir Oswald Stoll, Mr. R. H. Gillespie, Mr. Dave Carter, Mr. Billy Merson, Mr. Bert Weston, Mr. J. W. Rickaby, Alfredo, Mr. Morny Cash, Roxy La Rocca, Mr. Jesse Jacobson, Mr. Charles Austin, and Mr. Harry Ernest.

New members also include Messrs. Neil Kenyon, Chas. Tucker, Charles King, Eric Randolph, George Grant, Will Hay, Sammy Shields, W. Sidney Wheeler, and Harry Ristori. In fact, everybody seems to be rallying round. As that cheery optimist, Mr. Morny Cash, puts it: "Golf is a great game. If you don't turn out a good player you get as much exercise and fresh air as a 'Plus Four' man."

Wilkie Bard's Big Welcome.

Wilkie Bard was given the heartiest of receptions at the Victoria Palace on Monday night on his reappearance in London, after an absence of a little more than twelve months. After the second performance Wilkie had to make a brief speech of thanks, when he said that whilst he had spent a most enjoyable time in the Colonies and felt better for the trip, he was glad to be home once more.

Wilkie tells us that he cannot speak too highly of the wonderful treatment by Harry Musgrove during his tour. In all, he played about 20 weeks in Australia, including one or two return dates. Some beautiful floral tributes were handed up to Mrs. Bard on Monday evening. Wilkie announced that his new number, "The Murder Bureau," would be introduced to-night (Wednesday).

Midnight Follies.

Mr. Jack Hulbert and Miss Cicely Courtneidge are this week appearing in the Midnight Follies at the Hotel Metropole.

Calvin and Verona Again in London.

Kiralfy is a name that was some years ago familiar to Londoners by reason of the elaborate production of "Constantinople" at Olympia. Both Bolossy and his brother Imra were famous as producers, and the first-mentioned is the father of two exceedingly clever young people, Calvin and Verona, brother and sister, who have already appeared at the London Coliseum. After a successful tour through the United States and Canada these talented young artists have returned to London, and will appear at the Kennington Theatre next week in a new act entitled "The Side Walk," in which they score both as actors and dancers. During the tour through the United States, when Calvin and Verona appeared at Keith's Theatre, Washington, President Wilson witnessed their performance and expressed his appreciation of their ability.

Talbot O'Farrell in Australia.

A cablegram received by Messrs. Reeves and Lamport states that Talbot O'Farrell made a sensational success on his opening night at Melbourne on Monday, the 3rd, having to sing five numbers before the audience would let him go.

Frank Melvin.

Last week, at Welham Green, Frank Melvin "and his lady friends" were appearing in a new comedy sketch, "What a Rehearsal," by Fred Pattison, which proved a 20-minute laughter show. This week Frank commences a seven-week season on the Macnaghten tour at Bradford.

Vanwy Chard.

Recently, at the Ardwick Empire, that charming Welsh songstress, Vanwy Chard, resumed her single act, and was last week at the Empire, Liverpool. This week Vanwy commences a fortnight's season at the Winter Gardens, Blackpool, the scene of her former successes.

Dan Bros. and Sherry.

That versatile trio of entertainers, Dan Bros. and Sherry, who did so well recently at the Metropolitan, are back in town this week at the Tottenham Palace, with the Euston to follow.

Daisy Taylor.

Daisy Taylor, who was compelled to rest the week before last owing to laryngitis, reappeared at the Holborn Empire on Monday last week in spite of the Arctic conditions, and despite the orchestral strike produced a new song! The number is "Sally," and she received splendid assistance from the pianist, being given a hearty reception.

Death of Frank Weston.

The death took place, on Friday last, after a long illness, of Mr. Frank Weston, of the Cosmo Picture House, Wallasey, Cheshire. Mr. Weston, who was exceedingly popular with everybody, was hon. secretary of the Wallasey Entertainment Managers' Association, and had been identified with the variety stage for many years, having held appointments at Bristol, Wolverhampton, and the Hippodrome, Birkenhead. He was a prominent Freemason.

The Terriers.

At the meeting, on Sunday last, Will B. Willby officiated as W.T., Dick Sutherd as V.T., Bruce Green G.C., A. Gallimore V.I., Reg. Ewen W.D., George Beachcroft I.B., Eddie Gray organist, and Arthur Were Secretary.

A hearty welcome was extended to Bruce Green, Arthur Gallimore, Ken. Gallimore, Reg. Ewen, Arthur Dainton, and George Beachcroft, Harry Moore, and Tom Maxwell, upon their reappearance in the Kennel.

Terrier Bruce Green (Past President) will occupy the chair at the banquet, to be held on Good Friday, at the Hotel Grafton, Tottenham Court-road, at 6.30 p.m. Immediate application should be made for tickets.

At the special general meeting, held on Sunday last, the proposed alterations to rules were passed, with the exception of the one referring to reduction in birth grants.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that seventeen death levies are now due upon the 1922 books. Red stamps fifteen.

Will Atkins.

Will Atkins, who arrived home from India a few days ago, has just concluded three years' service at Poona, where he was attached to the Machine Gun Corps. Will has been entertaining in all parts of the world for the past 20 years, and upon the advice of his friends has decided to break

WILL ATKINS.

fresh ground by presenting his novel entertainment on the music halls now that he has left the service. The Colonial Press have been very enthusiastic in their praise of this entertainer, and his clever impressions of various music-hall celebrities. Apart from his undoubted talent as a mimic, Will has a distinct style of his own.

Poole's Theatres, Limited.

Messrs. Poole's Theatres, Limited, proprietors of the Palace Theatre, Gloucester, King's, Stourbridge, Opera House, Tredherbert, and associated with numerous picture halls, have just completed negotiations for the purchase of the Hippodrome, Gloucester, and Empire, Stroud. They will enter into possession in June next.

Willie Rolls.

The roller-skating wizard, Willie Rolls, happily recovered from a severe attack of the 'flu, is again working, and doing particularly well in the States with his sensational act. Will has, we hear, been persuaded to extend his bookings over there, and this week is appearing at the Theatre Royal, New York, next week going over to the Palace.

Fisher and Lea.

At the Hippodrome, Putney, on April 1, Leonard Fisher and Sylvia Lea concluded their engagement with the African Productions "London to Baghdad" Co. revue, and were the recipients of two beautiful electric light holders from the company, Miss Lea also being presented with two lovely bouquets, and a box of chocolates from Mr. Tom Rice, Len Fisher receiving cigarettes and cigars innumerable. Those two clever performers, after a short rest, will produce a new and original act which promises to be a real novelty.

"Rose" Songs Popular.

Songs about Rose seem to be very popular in these days. Hilda Mundy led the way with "Rose of Bloomsbury Square" Marjorie Fulton sang another Rose number, and now we hear "Secondhand Rose" will soon be popular.

Alf. Leonard.

After two months' absence from the halls through rheumatic fever Alf. Leonard is now quite himself again, and last week made his reappearance in town at Finsbury Park in that well-established entertainment in which he is so excellently supported by Adeline Valery.

Lily Morris.

That popular comedienne Lily Morris was in capital form recently at Finsbury Park, when she introduced an excellent coster number, "Getting Married To-Morrow Morning." This type of number again proves that Lily, who is now away on a provincial tour for five months, is a very versatile artist. Last week Lily reappeared in Birmingham after but two weeks' absence.

Fred Barnes.

Fred Barnes has wired to the Lawrence Wright Music Co. that "Sally" is an enormous success. Fred is firmly convinced that this will be the biggest chorus song he has ever had.

Herbert Lee.

At the Islington Empire this week Herbert Lee concludes his town season for the present, and opens on the Controlling tour after playing Derby next week. Bert is doing excellently with the "January, February" song this week, and has, we hear, a new number by the same authors, Robert Hargreaves and Stanley Damerell, entitled, "Oh Boy, I've Been to Paris." When Herbert comes back to town in two months' time to play the Moss' halls he will, we hear, introduce a new song with a decidedly original idea.

THE ALHAMBRA.

Back to Variety.

Everyone, we are sure, will wish all possible success to Sir Oswald Stoll in his venture at the Alhambra. There should be plenty of room in the West End for a music hall providing a programme somewhat after the type that we had years ago at the Tivoli, the Oxford, and the London Pavilion.

Much of the old, friendly music-hall spirit seemed to inspire the three large audiences on Monday last, the first day of this welcome reversion to variety.

The current programme opens well with a picturesque and exacting turn contributed by the Ten Tazerwoulith, a genuine Arab troupe of acrobats and tumblers, who certainly provide a very fine turn. Dixie and John appear in what is described as a Humpsti-Bumpsti act, which is very clever and amusing, and J. C. Glass and Mamie Grant do well with song and gag, particularly with numbers called "Sweet Baby Mine" and "Who Built the Ark?"

Ella Retford, a great popular favourite, is compelled to give no fewer than four numbers. They are "A Man of His Word," "He's Mine, All Mine" (study of a Bowery girl), "You'll Be Sorry That You Made Me Cry," and "When the Sun Goes Down in Dixie." Miss Retford's reception made it obvious that everyone is glad she is back again. Syd Howard causes much merriment with his two numbers, particularly with his burlesque ballad (in which he is "assisted" by an adverse critic from the wings!), and the high spirits and good humour of Joe Cohan and Anna Dorothy, the "two wise fools," prove very infectious. "The Dicky Bird," one of the best little one-act farces that have been produced for some time, is presented by Miss Renée Kelly, with the assistance of Miss Muriel Pope, Miss Cassie King, and Mr. Stanley Cooke. It goes extremely well, and deserves to, for it is cleverly written and delightfully acted. The Ten Loonies are as "mad" and comic as ever, and intersperse funny business with excellent brass band playing.

Amongst all this talent, however, no turn obtains a more enthusiastic reception than that given to Will Fyffe, the Scottish character comedian. Mr. Fyffe's two numbers, "I'm Ninety-Four This Morning" and "Glasgow Belongs To Me," are uncommonly good, and the way that he handles them is a very clear demonstration that the term "character comedian" is no misnomer in this case. His two performances are indeed very fine.

MISS HELEN GILLILAND.

At the Hippodrome.

That charming singer, Miss Helen Gilliland, who has been delighting audiences in the popular Gilbert and Sullivan revivals at the Princes' Theatre for the last six months, joined the Hippodrome cast on Monday. With her sweet, beautifully-trained voice, her dainty personality, and her power of adapting herself to her environment, she made an instant success. She has a charming duet with Mr. Alec Kellaway, and a couple of melodious solos. It is perhaps in the "Tea Leaves" solo that she is heard to most advantage.

"Round in Fifty" is going magnificently, and will be one of the joys of London not only at Eastertide, but for months to come. We have never seen the inimitable George Robey in better form than he was on Monday afternoon. He seems to have Coué-ed until "every day in every way he is better and better." Barry Lupino was also in fine form, Renee Reel is as clever as she is high-spirited, Wallace Lupino, Alec Kellaway, that graceful dancer Ruth French, and all the rest of the Hippodrome company work splendidly.

Music Hall Ladies' Guild.

The committee acknowledge with grateful thanks the following matinée auction donations per Miss Lottie Albert:—Jack Trevor, Esq., £10, and Harry Lotery, Esq., £10. The committee acknowledge with thanks donations of £2 2s. from Miss Phyllis Broughton, and 5s. from Miss Maggie Bowman, also £1 1s. annual subscription from Miss M'Lita Dolores.

Ladies who are overlooking their wardrobes for the spring are asked to remember that their left-off clothing may be a godsend to some of the poorer women with families of small children. Gifts of clothing would be much appreciated at the present time, so many artists needing indoor and outdoor garments to make them presentable for engagements. Parcels should be addressed to the Music Hall Ladies' Guild, 18, Charing Cross-road, W.C.2, where they will be gratefully received.

"Afgar."

"Afgar," which is this week at the Kilburn Empire, will be at Stoke Newington next, and the production is booked up until next year by the London Theatres of Varieties, the Variety Theatres Controlling Co., &c.

Mr. Alfred Cunningham.

Mr. Alfred Cunningham, who is with the Golda-Penville Quartette, produced "That's How the World Was Made" at the Empire, Birmingham, on Monday, and made an instantaneous success with same.

Rutherford and Tim in South Africa.

The well-known turn, Rutherford and Tim have finished their engagement in South Africa, but are staying a week or two longer as they were so successful on their opening that they were given four more weeks. They have been right through the worst of the strike troubles and revolution in South Africa, and escaped from Johannesburg, on Sunday, March 12, on an armoured train with a military escort. The train was under fire several times, and on the way out of Johannesburg passed the remains of three train wrecks, the work of the rebels. Their relief was naturally great when they arrived in Capetown, which was quite peaceful, being nearly a thousand miles away from the Rand. They state, at the time of writing (March 17), all theatres in Johannesburg were closed and had been for over a week, and no one can say at present when they will re-open. The African Theatres Trust have, however, been very considerate; their officials have done everything possible for the artists, and their arrangements were admirable. Rutherford and Tim were the only artists able to get away from Johannesburg, as they had, luckily, finished their engagement. They are, at present, negotiating for a trip to Australia.

MUSICIANS' STRIKE.

Mr. Charles Gulliver's Proposals.

Although no settlement has yet been arrived at in the dispute between Mr. Charles Gulliver and the musicians at the variety theatres controlled by him, there is every hope that one will be reached shortly, and at the time of going to press we understand that a conference of the parties was still in progress.

New orchestras have been engaged to take the places of the men on strike, and performances are carried on as usual before crowded audiences.

The Ministry of Labour having separately interviewed Mr. Charles Gulliver and the committee of the Musicians' Union, Mr. Charles Gulliver stated the conditions upon which he would be prepared to settle the dispute.

These terms, set out below, were conveyed to the Union by Mr. Lindon of the Ministry of Labour.

Proposed Terms of Settlement.

1. That where positions have not been filled, the musical directors resume work at a salary of £6 10s. per week.

2. That all instrumentalists whose positions are now vacant shall resume work. Regarding positions already filled, musicians to be replaced as opportunity offers, or alternatively the Union compensate the new staff on suitable terms.

3. That no conductor or musician who remained at work or who resumed work during the dispute shall be penalised, and in the event of his ceasing to retain membership, no action shall be taken against him.

4. That after such return, any matter in dispute regarding musical directors be referred to a Conciliation Board to be formed according to the methods laid down by the Entertainment National Industrial Council.

5. Any such decision to be subject to one month's notice on either side, given on or before May 8, 1922.

6. Wage for all halls except Palladium:—

Minimum	£3 18 0
Leader	4 6 0
Repetiteur and 1st Cornet	4 1 0

Working time thirty-two hours (evening) and weekly rehearsal of two and a-half hours.

Wage for Palladium whilst running twice daily:—

Minimum	£6 0 0
Leader	7 5 0
Repetiteur and 1st Cornet	6 10 0

Working time thirty-six hours weekly, and weekly rehearsal (when required) of two-and-a-half hours.

Should Palladium revert to three shows daily, terms to be:—

Minimum	£6 12 0
Leader	8 3 0
Repetiteur and 1st Cornet	7 1 0

All terms subject to one month's notice on either side, on or afer May 8, 1922.

A new agreement to incorporate clause sixteen and other clauses of the 1914 Agreement to be drawn up to supersede any previous agreement award or undertaking given in correspondence or otherwise between the parties.

The Union express regret at having called a strike without giving a week's notice, and undertakes as an indispensible condition of this settlement that in future each of its members shall not terminate his engagement before giving one week's notice in writing, either personally or through the Union.

VAUDEVILLE GOLFING SOCIETY.

Competition for Charles Austin Cup.

The competition for the Charles Austin Cup duly came off on Wednesday at Fulwell Golf Club. Blessed with fine weather conditions and the course in a decent state some quite good scores were put up. Perhaps the biggest surprise of all was Ristori, who, although he has only been playing a year, and boasts the maximum handicap og 24, tied with Mr. Billy Merson for first place with a net score of 75. A deciding match in the afternoon was, therefore, necessary, and Mr. Merson, who had been playing magnificent golf all day, ran out winner of the Cup.

In the morning second place was secured by Mr. Harry Barrett, whose net score of 77 was obtained by sound, skilful play, which rose to brilliant heights "coming home." Mr. Bert Weston, an old hand at the game, with a handicap of 11, was third with a score of 78; Charles King (King and Benson), handicap 14, did it in 79; and Sammy Shields ran out at 81. Other participants, with their score where available, were Johnny Barton, 83; R. Hind, 82; Morny Cash, 93; Charles Austin, 93; J. Humphrey, 99; George Sanford, 88; Dave Carter; Roxy La Rocca, 96; and Billy Bleach. The greatest enthusiasm prevailed, and everybody was enquiring about the next tourney. This, we understand, will be held in the near future, and a meeting to decide the conditions, &c., will be held shortly.

Afterwards.

In the afternoon Morny Cash partnered by George Sanford played some magnificent golf in a foursome with John Barton and Roxy La Rocca, the two latter failing to win a hole

"WEDDING BELLS" AND "WEDDING BELL(E)S."

That bright and merry revue, "Wedding Bell(e)s," which is proving such a success on tour, has just had a notable feature added to its musical attractions by the interpolation of the popular vocal and instrumental foxtrot, "Wedding Bells," which was issued by the publishers, Messrs W. Paxton & Co., Ltd., just about the time that the revue, "Wedding Bell(e)s," was taking the road, but neither the publishers nor the revue managers were aware of each other's different activities under so similar a title. It was not long, however, before the coincidence was noticed, and it was agreed that the obvious thing was for the revue to feature the song. Negotiations were promptly concluded, and the first night that the song was added to the revue it met with a great reception, being encored no fewer than three times.

Florrie Forde in Town.

That popular comedienne and vocalist Florrie Forde commenced a three months' season in town last week at the Euston, at which house she was given a very hearty welcome.

The Yiddishe Players.

Last week, at East Ham, the Yiddishe Players, including Messrs. Busatt and Sherman, concluded a long season in town. Later on we may expect to see these accomplished players in another amusing sketch

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

Fred Barnes has in "Weep No More" one of those haunting numbers he so well knows how to handle, and Reg. Low, chief of the Professional Department of Messrs. Francis and Day, who recently paid a flying visit to Manchester for the express purpose of hearing the song sung by Mr. Barnes, was more than delighted with the reception accorded a composition that will rank with the biggest successes of the day.

Both Daisy Taylor and Dick Henderson are about to be heard in numbers from the pen of John P. Long, the former artist in "You Never Grow Too Old for Mammy's Kisses," and the latter in "Wherever You Are," a chorus ballad.

Randolph Sutton, at the Queen's Park Hippodrome, Manchester, is scoring heavily in revue with "The World's All Right," R. P. Weston and Bert Lee's chorus song.

As at the Corn Exchange, Chichester, last week, so this week at the Palace, Chatham, Mark Brewer and his soprano are going great guns with "Sweet and Low."

Doust and Butler (Billy and Della) are at Brixton continuing to score with "Peggy O'Neil," and likewise with "Sweet and Low."

"Pucker Up and Whistle" and "The World's All Right" will be sung by Cellini, the tenor, at the Playhouse, Hitchin, next week. This week he is heard in the items at the Grand, York.

"Mello 'Cello" continues on tour to be a strong card with the Milano Four in their cultured musical act. At Sheerness, Hilda Ammo and her partner are heard to advantage in both "Mello 'Cello" and "Chil. Pean."

"Pucker Up and Whistle" was a big hit at the Opera House, Coventry, last week, in "The Circus Queen," Gordon Taylor being the singer.

Eddie and Cute's success at Glasgow with the firm's "That's as Far as He Got," is placed on record. It is by John P. Long.

Lawrence Wright Music Co.

The Lawrence Wright Music Co. are receiving very gratifying reports from artists all over the country of the success of the new numbers, chief of which is "Sally," which Mr Fred Barnes has produced with great success, and there is little doubt that this number will be one of the outstanding successes of the season.

From Manchester comes news of the success achieved by Kirkby and Hudson with "Sally," which is creating great enthusiasm at the Palace.

"The Memory of a Song" continues its successful career, and the Michaeloff Trio, who are playing the Empire, Islington, this week, are making a big hit with it.

The Royal Quintette, who are playing the Hippodrome, Hamilton, this week, find "The Memory of a Song" a sure success, and will shortly be producing a new number from the Lawrence Wright house.

Miss Esta van Pels has worked this number for some time, and finds it a great success this week at the Empire, Kingston.

In "What a Night" revue this number is also a big hit, and does not fail to gain much applause.

Miss Florrie Forde has produced with enormous success the new chorus song, "Hard-up Street," at the Empress, Brixton, this week. Big things are expected from this number.

Cellini, who is this week playing the Grand Theatre, York, is making a big hit with Lawrence Wright numbers, chief amongst which are "Playthings" and "The Legs of a Baby's Prayer," by Worton David and Horatio Nicholls.

Another act scoring with "Playthings" is that of Maraso and Socoloba, who are at the Empress, Brixton, this week. They are also using "If You're Going Back to Dixie" and "K-k-k-kiss Me Again" with marked success.

"Tell Me that Story of Old Missouri" is a new light number by Wynn Stanley and Andrew Allen, which promises to be a big winner. It is proving a great success with Miss Ida Conroy, and last week at the Hippodrome, Mexborough, she scored heavily with it.

"I've Got the Sweetest Mammy in Tennessee" is another number which promises to be a big winner this summer, and Miss Daisy Taylor, who is appearing at the Empire, Islington, this week is making a big hit with same.

Cole and Robbins also find this number a winner, and do not fail to gain much applause for it at the Palace, East Ham, this week.

Bert Lee continues to score with "If You're Irish," a number which suits him admirably, and it is going enormous this week at the Empire, Islington.

Miss Mary Leighton is a firm believer in Lawrence Wright songs, and has been using with enormous success "All the World Will Belong to Me," while an old favourite, "Your Own Pierrot," is still a sure applause getter for her.

"Masks and Faces," the new ballad success, is proving a sure hit with Mr. J. E. Grimshaw.

SOPHIE TUCKER

At Finsbury Park Empire.

Miss Sophie Tucker, the American vaudeville star, just arrived from her native land, made her first "official" appearance in this country on Monday evening at the Finsbury Park Empire, and she certainly had no reason to complain of any lack of warmth in the greeting she received from both houses. "I feel that I'm at home!" exclaimed Miss Tucker after she had occupied the stage only a very few minutes, and having gained confidence, the American "live wire," as she has been called, gave a taste of her quality in a series of ditties of the regulation American brand, but rendered in a manner all her own. Ted Lewis, the well-known boxer, was the occupant of one of the private boxes, and at the cordial invitation of Sophie, made his way to the stage, and joined her in a merry fox-trot. By way of contrast, the newcomer introduced to the audience her mother, a white-haired old lady, to whom she addressed a ballad, in which the love of parent and child was feelingly expressed. Lastly, Miss Tucker introduced her "boys"—or assistants—two of whom played lively accompaniments on grand pianos, while the third assisted as drummer. At the conclusion of a turn which evoked quite remarkable enthusiasm the versatile American comedienne made a neat little speech of thanks, which, too, was evidently genuine, for the very kind reception she had met with.

Another turn in the Empire programme which is specially worthy of notice is Stan Kavanagh, the well-known Australian juggler, who delighted the audience by his wonderful exhibition of skill combined with a quiet humour that finds an apt outlet in facial expression, and odd movements, in response to weird sounds "off." Mr. Kavanagh juggles with such familiar articles as a hat, an umbrella, the light dumbbells, hoops, and bouncing balls, and the difficult art of the juggler could have no more accomplished exponent than the artist from Australia, who, by the way, has the co-operation of a clever assistant in some portions of the act.

The programme also includes the Cymric Prize Glee Octette, a band of singers who win much applause for their rendering of harmonious concerted selections. Lake and Barrasford in "Vivacious Vocalism"; Nick Morton, the talkative songster; Bruce Green, the amusing dame comedian; and Les Vieviaris, in a sensational aerial equilibristic act.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Kirkcaldy to Edinburgh.
Hilda Nelson, Leeds to Harrogate.
Fred Duprez, Newcastle to London.
Mayne and Sheridan, Bradford to Hull.
Osborne and Perryer, Chatham to London.
G. H. Elliott, Edinburgh to Glasgow.
The D'Ormondes, Kirkcaldy to Bolton.
Mart and Pep, Blackburn to Attercliffe.
Robb Wilton, Manchester to Birmingham.
Billy Caryll and Hilda Mundy, Cheltenham to London.
Pimple, Leeds to Sheffield.
Ernie Mayne, Portsmouth to Brighton.
Will Hay, Ramsgate to London.
Bruce Green, London to Cardiff.
Tom Newell, Newport to Bradford.

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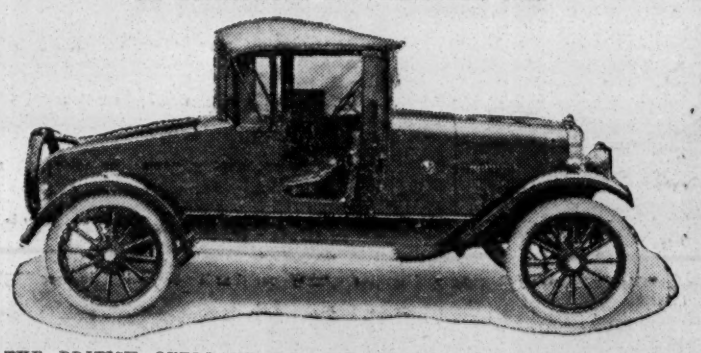

THE BRITISH OVERLAND DE-LUXE 2-SEATER WITH DOUBLE DICKEY.

The many members of the profession who own an Overland testify to the economical and reliable running of these famous cars. One of the most useful models, the British Overland de-Luxe two-seater with double dickey, which is now being marketed at 380 guineas, in the words of a satisfied owner, "is as comfortable as any closed car," and constitutes the finest value obtainable. We are informed that a Fisk tyre fitted to a rear wheel has run 13,839 miles without a single puncture, and is still fit for a considerable mileage yet. These tyres, which are marketed in this country by Messrs. Willys Overland Crossley, Ltd., of Heaton Chapel, Manchester, and 151-3, Gt. Portland-st., W., are renowned for their long mileage records, and those artists who desire absolute trouble-free motoring on tour would be well advised to have them fitted to their cars.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Miss Dinah Harris and Mr. Ted Trevor make a great success of their first appearance at the Coliseum this week, where they present an original ballroom dancing act, entitled "A Modern Cinderella's Dream," produced by Mr. Nelson Keys, and with special music by Mr. Max Darewski. They open with a prologue showing the conventional Cinderella reading a paper on "How to Dance," and when she falls asleep two coloured genii appear and fit dancing shoes to her feet.

Miss Dina Harris then appears with Mr. Trevor in what is described as "The Dream," wherein they do four ballroom dances in appropriate costume, a waltz, two foxtrots, and a one-step, all beautifully rendered. Both are extremely light on their feet, and graceful beyond the ordinary, Mr. Trevor especially deserving praise not only for the good quality of his dancing, but for his agreeable naturalness.

Mr. Gene Gerrard, the famous "bibulous" comedian, sang his popular "I Got Married this Morning," with suitable effects, in which he was furthered by a qualified accomplice, who doubled the rôles of taxi-driver and policeman in succession. Mr. Gerrard's clever comedy business in treading on the tail of his own coat achieved results in cachinnation that must have more than gratified him, and all his gags, whether sung or spoken, went very well indeed.

Mr. Frank Maura, the clever Mexican foot juggler, commenced by twirling and balancing three large balls on his feet, did wonders with the tub, and finally worked with a full-size table and chair.

Rich Hayes, the lazy clown, keeps his audience greatly amused and always interested; and Miss Madeline Collins, the wonderful soprano from the Royal Opera, Covent Garden, sings three songs with great success, including a selection from "Il Trovatore," and a final number before the tabs.

Wee Georgie Wood is as popular as ever in his well-thought-out comedy sketch, wherein he has full scope for exhibition of his manifold talents. Miss Dolly Harmer and Mr Tom Blacklock, as the mother and lawyer respectively, are very excellent supporters. Long Tack Sam, the Chinese wonder worker, is very much in his element at the Coliseum, with his handsomely presented and altogether entertaining show. He and his seven assistants hold the attention and interest all the time with their marvellous juggling, balancing, acrobatics, plate spinning, and sensational horizontal bar and strap work. A particularly intriguing trick performed by Long Tack Sam himself is one for which he has a mouthful of needles, which become threaded on the cotton he subsequently swallows. His original water-spinning act, with a long length of thick rope and two water containers at each end, is certainly the best of its kind, and evokes well deserved appreciation.

Remaining over from last week's programme are Messrs. G. P. Huntley and Co. in "Wallpapers," and Clotilde and Alexandre Sakharoff in their dance repertoire, both of whom repeat their previous success.

VICTORIA PALACE.

Wilkie Bard's Return.

Wilkie Bard, who made his reappearance in London at the Victoria Palace on Monday, after his successful South African and Australian tour, holds the stage for an hour, and twice nightly in consequence laughter knows no limits. His first appearance, before an ordinary drop curtain, is as a stage-cleaner, with possibly the ugliest coiffeur ever created by Hassall or George Belcher, and it is this delightful caricature who sings "I Want to be a Principal Girl." In an ensuing argument with a disgruntled dresser, he remarks, "Thank goodness what I've lost in beauty I've gained in expression!" This acts as the touchlight to the laughter that follows and continues without cessation. Mr. Bard followed this big success with his famous and ever-popular "Shoe Shop" scene, wherein he makes it plain that had it been a greengrocer's he would have made it a huge success. As it transpires, he gets one customer in three weeks, who takes away a pair of expensive boots and his last twenty-pound note. This goes wonderfully well, and Mr. Bard received a great ovation, being called many times before the tabs.

Miss Betty Barclay and Mr. George Glover do their ever-enjoyable song scenes, with Mr. Herbert Cooke at the piano. After their opening number, "If I Had the Pick of a Million Girls, I'd Still Choose You," Mr. Glover introduces, with great success, the "January, February," chorus number song.

Mr. Harry Herbert, a very big favourite, leaves his audience in a state of hilarious exhaustion after singing "Been Away a Long Time," a clever composite "Wedding" number, and his especially brilliant "Boy Blue" burlesque.

Miss Mabelle Sherman, the "Love Girl," assisted by Mr. Stevenson at the piano, is attractively gowned, and the possessor of an agreeable voice. Miss Sherman sings a selection from "Madame Butterfly" in Italian, "Bring Me a Rose at Twilight," and "When Shall I Again Caress You?" The Femina Quartette, including the well-known soprano, Miss Estelle Mark, contribute their usual pleasing musical entertainment; Mr. Rolf Slater indulges in sundry comicalities; the Westwoods, novelty juggling cyclists, make a very good impression; as also does Mr. Frederic Culpitt, the magical comedian.

GRAND, CLAPHAM.

The attractive programme this week includes a very clever balancing and dancing act by Pic and his partner, Alf. Nelson Jackson gives a recitation, entertains at the piano, and tells a few stories. His songs on Shakespeare potted are very amusing. Marjory Fulton is a very dainty comedienne and dancer, with a charming voice. Her songs, "Peggy O'Neil" and "On Sunshine Bay," go with a swing. Roxy La Rocca, the Wizard of the Harp, gives an admirable performance, and the audience encore him again and again. Zetta Mor, a versatile artist, gives a Devonshire ditty, a song at the piano, a musical monologue, entitled "The Girl from the Store," and winds up as a male impersonator. Chris Van Bern in a novelty surprise act is well received. He and his lady partner provided a welcome change from the ordinary conjuring turn. June Mills, in gorgeous costumes, gets a good reception. Her spirited singing and dancing and comic patter with William Innes bring down the house. Ben Albert, a comedian of the old school, evokes much applause. The Kenna Bros., the funny airmen, in their aeroplane at the North Pole, provide a clever and amusing balancing turn on pole and trapeze. The musical director and his hard-working little band contribute to the evening's amusement.

WOOD GREEN EMPIRE.

Sammy Shields, known as the "football enthusiast," is always sure of a warm welcome at Wood Green, the neighbourhood being contiguous to the famous Spurs' ground. On Monday night the popular Sammy, who was in rare fettle, met with the heartiest of receptions, being rewarded at the end of his clever turn with a vociferous recall. The dainty grace of Miss Dainty Doris is well set off by her pretty dresses, and her songs are rendered with all the chic and artistry that made her such a great favourite in the last Lyceum pantomime. This is particularly the case in "Nesting Time" and the ubiquitous "Mammy's Arms," which brought down the house.

May Henderson, the dusky comedienne, is well favoured in her latest selections, the ripe experience of this clever artist being shown by her easy and intimate treatment of her audience. Her business with a particularly knowing "bow-wow" is very pleasing and original, and it constituted one of the undoubted hits of the evening.

The Mullaney Brothers, in songs, repartee, and excellent dancing, were well received; Mr. Herbert Clifton, with a wonderful falsetto voice and still more wonderful feminine confections, provided a hugely successful turn which was applauded to the echo, and Hedges Brothers and Jacobson, in a "Georgia" ditty (which is subjected by one of the trio to many interruptions of a highly droll nature) have a number which serves them well. Bernhart and Young, truly described as "fellows of infinite jest," live right up to the designation, and the entertainment is brought to a close with the screaming farce "Dear Old Bean," contributed by Mr. Frank Elliston and his clever confederates. It was pleasing to notice that the house was comfortably full on Monday.

NEW CROSS EMPIRE.

There is the usual excellent programme here this week. De Alma, the monarch of the banjo, is a master of his instrument, and the selections he rendered earned a hearty round of applause. He is a banjoist "par excellence." Madge Bilton and Max "wrangled," to the huge delight of the audience, and their quips and cross-talk evoked hearty laughter. They can both sing, and were called before the curtain.

Adam Tomlinson's get-up as a fireman, with helmet all complete, was very funny. He wears a sheepskin tunic, and his axe would give a Yank prohibitionist a fit! But as he was mostly engaged in extinguishing fires at the North Pole, perhaps the costume was excusable. He can tell some very funny anecdotes, and as a labourer in corduroys all proper, kept us vastly amused.

Nora Moore and Elsie Roby gave some excellent small talk and very amusing songs. One song especially caught the ear of everybody. The title may have been "Percy," but it gave an opportunity for some excellent fooling by the funny lady. Milton Hayes can have a heart-to-heart talk with his audience in a very entertaining way. The homily on the banana and where it came from convulsed his hearers. Called in front of the curtain, he had to respond to the call for another number. Mona Vivian, of whom the audience never seemed to tire, gave a varied rendering of "Mammy" as Delysia, Vesta Tilley, Harry Lauder, and others from their point of view would have rendered it. For the vociferous encore demanded Mona obliged with a Dutch character study, followed by a clever bit of dancing in the wooden shoes.

Masu is certainly a wonderful juggler. All his "business" is clean, and his balancing feats surprising. As an acrobat he is certainly hard to beat. He gave a "step dance" on his hands, and brought a most successful evening to a close to a round of applause.

LONDON, SHOREDITCH.

Among the turns included in a capital programme here are Hal Bart, the filleted comedian, continually interrupting his discourse by getting his limbs all mixed up; and interlarded with this is his spasmodic ditty, "I'm a Curiosity." His indiarubber joints and fantastic movements figure largely in his "The Fly that Flew by Fat Flo's Flat," also causes a good deal of merriment with the wild efforts to cope with this chorus of artful alliteration.

Jess Merle and Tony Lloyd, the quick-fire vaudevillians, sing "The Chlo Queen" with great verve and vivacity; and their smart conundrums and stories are much appreciated. "Something's Going to Happen," song and eccentric dance, is very good fun, and exceedingly clever into the bargain. A turn which is well received—viz., that of Billy O'Connor, the comedy card expert—increases the interest of the audience, largely in his clever tricks and by his smart and appropriate comic comments.

Dewey Weinglass presents the dancing demons from across the herring pond, in which he features as the fastest whirlwind dancer in Europe, and singing, acrobatic, eccentric and non-stop dancing also figure in this act. Ivan Kotchinsky and Mlle. Du Boisson act as a foil to show the difference between American and Russian dancing, and without expressing any decided preference we may say that both are characterised by lighting rapidity.

Tom Bracewell and his wonderful dolly present a clever and original turn of nocturnal fun and frolic interspersed with acrobatics. Maggie Benson, the maid at the piano, in "Havana Loo" and two choruses, "Somebody's Kisses," and "Tears of an Irish Mother," are sung with great verve and expression and a fine voice. Edward Williams, tenor, sings "Pal o' My Heart," "The Trumpeter," and "On With the Motley" in good style.

"THE MUSICAL ROMANCE."

A unique musical act was presented at the Derby Hippodrome, on Monday, the 3rd inst., by Mr. W. Griffiths. It is entitled "The Musical Romance." M. Adrian Samoiloff, who was the creator of the famous changing scenes recently presented in the "Peep-Show" at the London Hippodrome, is responsible for the production, and his novel scheme of harmonising music with colour produces a magnificent spectacular effect.

The chief feature of the act is the great organ, which is claimed to be the largest stage organ in the world, and was built at a cost of £10,000.

The act comprises three scenes, the first being entitled "The Birth of a Dream," the second "The Garden of Dreams," and the last "The Realisation of Dreams," this latter introducing the great organ, and depicting an old-world Monkish Church. Mr. F. Rowland Tims was the organist, and his playing revealed the touch and skill of the master. Miss Dorothie Squire contributed the vocal part of the scena, and was very charming, her powerful contralto voice being heard to splendid advantage in several classical numbers, notably in "Love Wakes My Heart," from the "Samson and Delilah" opera. The act winds up in a feast of melody, voice, organ, violin and orchestra combining in an impressive finale. Mr. Sydney Fenerman was an accomplished violinist, and M. Ivan Simonoff sustained several small parts satisfactorily.

SOPHIE TUCKER

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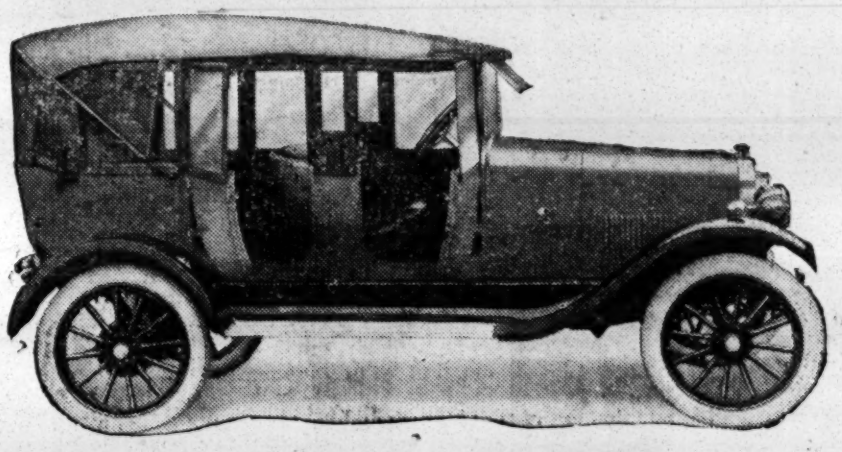

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I also take this opportunity of thankiug you for the great interest you take in seeing that the car is running satisfactorily.—Yours faithfully,

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NEXT WEEK'S CALLS.

MONDAY, APRIL 17, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 8 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note:—Rehearsal at all theatres at 1 p.m. All artists must attend.

DORCHESTER PALACE.—Frank Morrison's Company in "French Leave." April 20, 21, and 22.

JERSEY PICTURE HOUSE.—Sophie Newman.

LYDNEY PICTURE HOUSE. — Cissie and Marion Roze.

WEYMOUTH JUBILEE HALL.—Clarke and Ritchie, Billie Val and Partner, The Littlefields, Wally Dewar, La Belle Julia, Ada Cerito.

YEOVIL PALACE.—Lee and Kingston, Bonelli.

RAYMOND Continental Tour.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—George Shurley presents "The Futurists" in "Something New."

RAMSGATE PAVILION (rehearsal, 12).—Barratt and Clarke, Gould and Gordon, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Peggie Toner.

BURY HIPPODROME.—Mabel Costello, The Bentleys, Fisher's Eight Poppies, Jean Le Roy, Artemus and Co., M. A. Moron, and company as booked.

HAMILTON HIPPODROME (rehearsal, 1 p.m.).—Premier Productions present "Pogo Pranks."

IPSWICH HIPPODROME (rehearsal, Belles."

IPSWICH LYCEUM THEATRE.—"Chu Chin Chow."

NORWICH HIPPODROME (rehearsal, 11).—Frank Elliston and Co., McArdle and Donald, Fred Brand, Three Maxim Girls, Gladys Beckley, Warsaw and Brewster, Two Meurs. Matinée on Easte rMonday at 2.30 p.m.

PAISLEY RINK PALACE (rehearsal, 12 noon).—Burley and Burley, Ellis Barrieton.

PAISLEY THEATRE (rehearsal, 12 noon).—McGregor and Hood, The Seven Marvels, Miller and Phlora, V. M. Gaston, Royal Quintette.

THE BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Messrs. Ray and Irwin present "Hello Venus" Revue Co.

ECCLES CROWN THEATRE. — Bros. Hanaway present "Oh, I" Revue Co.

LIVERPOOL PAVILION THEATRE.—W. Griffiths presents "Musical Romance" Co., Harvard and Elsie, Three Morrellys, Tom E. Dean, W. G. Watts, and company as booked.

MANCHESTER HULME HIPPODROME.—May Moore Duprez, Luhanna Ladies, Harry Kirk, Sadie Morris, Boughton and Esden, Donaldson Weedon and Co., Howe and Hogarth.

MANCHESTER KING'S THEATRE.—Ventom Swift presents "High Heels and Silk Stockings" Revue Co.

MANCHESTER METROPOLE THEATRE.—Edna Latonne, James Jewell and Co., Gus Elton, Mareski, Leslie Barker, Dean and Clifton, and company as booked.

MANCHESTER OSBORNE THEATRE.—J. Cummings presents "See You Later" Revue Co.

MANCHESTER QUEEN'S PARK HIPPO.—Harry Korris presents "Don't Worry" Revue Co.

MORECAMBE WINTER GARDENS (rehearsal, 11 a.m.).—Mlle. Rivers' "Allied Revue Girls," Doris and Ernie Miller, Helen and Art, Leslie Hatton, Pictures.

PRESTON ROYAL HIPPODROME (rehearsal 11 a.m.; matinée, 2 p.m.).—Rickard and Johnson, Dan Leno, jun., Tina Paynola, Follie and Pierre, Barry Barnes, Spry and Monti, Edwin Lowe Trio, Romeo and Rip.

SALFORD ROYAL HIPPODROME.—Ernest Dottridge presents "Sammy in Society" Revue Co.

RAYMOND Touring France.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Fred Le Cren presents "Belle of Madrid."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—H. Pelton presents "Splash Me."

WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice's Rep. Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Jack Pleasants, Fred Barnes, Nella Allen, Harry Champion, Fred Russell, Marjory Fulton, Sadler Elsie Quartette.

CLAPHAM GRAND (rehearsal, 12). — Whit Cunliffe, Elkins, Fay and Elkins, Jen Latona, Hal Wright, George Wilbey, Four Richards.

CROYDON EMPIRE (rehearsal, 12). — Will Fyffe, S. W. Wyndham, Barney and Nora Moore, Katie Hughes, Fulgora, Ruff and Tumble, Four Swifts, Poluskis.

HAMMERSMITH PALACE (rehearsal, 12).—Harry Weldon, Whit Cunliffe, Cruikshank, Scot Gibson, Jessie Preston, Sanford and Lyons.

HOLBORN EMPIRE (rehearsal, 12). — May Henderson, Morny Cash, Bert Weston, Chris Van Bern, Penrose and Whitlock, Omega Trio.

ILFORD HIPPODROME (rehearsal, 12).—Percy Honri, June Mills, Phil Bransby, Valazzi, Malcolm Scott.

ISLINGTON EMPIRE (rehearsal, 12).—Ernie Lotinga, Wilson Hallett, Harry Bedford, Silver and Fox, George Calver, Michaeloff Trio.

KILBURN EMPIRE (rehearsal, 12). — Ernie Lotinga and Co., Marie Kendall, Bert Weston, Sandy Powell, Ristori and Partner, Dainty Doris, The Five Wartons, Boy Ronald.

LEWISHAM HIPPODROME (rehearsal, 12).—Nellie Walace, Vernon Watson, Rene Ralph, Nelson Jackson, Bert Elliott, Marie Lloyd, Anortos Saratos.

PALLADIUM.—"Rockets."

POPLAR HIPPODROME (rehearsal, 12).—"London to Baghdad."

PUTNEY HIPPODROME (rehearsal, 12).—Daisy Taylor, Eric Randolph, Alan Raine, Graham and Cullen.

SHOREDITCH OLYMPIA (rehearsal, 12).—Jack Pleasants, Harry Hemsley, Arthur Ferris, Sammy Shields, Elsie Bartlett, Sutcliffe Family, The Artois, Marie Lawton.

WILLESDEN HIPPODROME (rehearsal, 12).—King and Benson, Tom Clare, Vera Wootton, Tom Gott, Violet King, Syd Lynn, The Eldons, Morny Cash.

WOOLWICH HIPPODROME (rehearsal, 12).—Effie Mann, Vernon Watson, Ern. E. Roma, Alec Kendall, Herbert La Martine, Hanlon Chas. Troupe, Radford and Valentine.

MACNAGHTEN TOUR.

BLACKBURN.—Bert Hughes and Co., Jack Poulter, Jessica Way, Tiny and Tim, Charlieri Bros., J. Wray, Four Christies.

BRADFORD. — Les Nosselas, Alfonzo, Charles Whittle, Jack Audley, Linton and Vince, Wallace and Renee Malcolm Neil.

BURNLEY.—The Three Equals, Hedjaz-Feisul Troupe, Fred Walmsley, Laline, Lynn and Lynda, Jane Croft.

CARLISLE. — Sisters Mestry, George Jackley, Frank Melvin, Nicol and Martin, Rene and Renard, Horatio Nicholls Five, Henry Luscombe.

HALIFAX.—De Guchi Troupe, Four Storks, Hugh Ogilvie, Artistic Four, Mario Lorenzi, Tom Rees, Christine Roy.

HUDDERSFIELD.—The Hassans, Ally Benson, Tubby Turner and Partner, Fred Brezin, The Mongadors, Doris Gaskell, Claude Anderson.

LEICESTER.—Company as booked. (Rehearsal at all halls at 12 o'clock.)

SOUTHAMPTON. — Charles Grantley, Hanlon Bros., Harvey Brinton, Varney and Butt, Two Canadians, Ethel Cataldini, George Parr.

WARRINGTON.—Victor and Velma, Ralph Howard, Fred Maitland, Les Tumilets, Frank and Elsie, Emmelyn Walter.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Renee and Godfrey, Stone Bros., Laveen and Cross, Robb Wilton, Stanelli and Douglas, Fujiwara, Scott Sanders.

BIRMINGHAM GRAND (rehearsal, 1).—Marie Ambrose, Albert Whelan, Mlle. Terpsichore, John, Harry and Burton Lester, The Four Mackwells, The Buchanans, Barker and Tarling.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Ernie Garner, Russell and West, Lane and Lee, Freddy Frome and Lady Partner.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Marie Ellerslie, Daisy Wood, Tom D. Newell, Sterndale Bennett, Griffiths Bros., Bale Troupe, The Jovers.

CARDIFF EMPIRE (rehearsal, 1).—Lake and Barrasford, Adami and Assistant, Florence Yaymen, Arthur Prince, Abbie Mitchell and Full Harmonic Quartette, Bruce Green, The Five Petleys.

CARDIFF OLYMPIA (rehearsal, 11).—Capt. Chas. Erard, The Decunas. Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 12).—"Bran Pie." Cast includes the Two Bobs, &c.

FINSBURY PARK EMPIRE (rehearsal, 1).—W. H. Squire, Lily Fairney and Auriol Jones, David Poole, Cornalla and Eddie, Les Robertys, Adam Tomlinson, Will Hay and Co., Kirkby and Hudson.

GATESHEAD EMPIRE (rehearsal, 1).—Tucker, Oswald Bemand, Syd. Moorhouse, and company as booked.

GLASGOW ALHAMBRA (rehearsal, 11).—Sophie Tucker, G. H. Elliott, Eddie Vogt and Co., Gus Fowler, Renee, Manetti Troupe.

GLASGOW COLISEUM (rehearsal, 11).—Robinson and Macken, The Flying Banvards, Power and Bendon, Lily Morris, Dora Lindsay, Alfredo.

GLASGOW EMPIRE (rehearsal, 11).—The Versatile Three, Marie Dainton, Howard Rogers, Marriott Edgar and Co., Zenora, Megan Bros., Dorothy Darlington.

HANLEY GRAND THEATRE (rehearsal, 12).—Felovis, Julian Rose, Lily Long, The Four K-Foleys, Violet Grey, Selbinis, Cooper and Lait.

HULL PALACE (rehearsal, 1).—Harry Day presents "Rockets."

LEEDS EMPIRE (rehearsal, 1).—Guilly and Jenny, Bert Terrell, Lucille Benstead, Charles Withers and Co. in "For Pity's Sake," Garadini, Manuel Vega, Chris. Richards.

LIVERPOOL EMPIRE (rehearsal, 1).—Winifred Ward, The Gladiators, Milton Hayes, Les Pomi, Betty Barclay and George Glover, George D'Albert, Scotch Kelly.

LIVERPOOL OLYMPIA (rehearsal, 1).—D. W. Griffiths' sensational success "Way Down East."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production "Round in Fifty."

NEWCASTLE EMPIRE (rehearsal, 1).—Fred Karno presents "1922." Cast includes Fred Kitchen, Marie Blanche, &c.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Foster Productions present Charles B. Cochran's "League of Notions."

NEWPORT EMPIRE (rehearsal, 1).—Dave Lee, Marcelle de Vere, Darly and Partner, Nina and Nora, "The Monks of St. Bernard," Jack Lane, Syd. Howard.

NOTTINGHAM EMPIRE (rehearsal, 1).—Resista, G. S. Melvin, Ernest Hastings, C. W. Woltard, Herbert Cave, Johnson Clark, Bush Bros.

NOTTINGHAM GRAND THEATRE (rehearsal, 1).—Company as booked.

PRESTON EMPIRE (rehearsal, 11).—Jim Nolan, Kitty Storrow, J. H. Scotland, Fred Curran, Olga Morselli.

SALFORD PALACE THEATRE (rehearsal, 1).—De Alma, Al Brown, T. Elder Hearn, Kiddy Kennedy, Molly Wells and Frank Mayban, Nick Morton, Skating Nelsons.

SHEFFIELD EMPIRE (rehearsal, 1).—Pimple and Co. in "Her Ladyship," Florence Smithson, Knuth, Frank and Vesta, Daly and Healy, The Nicoletos, Bromley Carter.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Miss José Collins and Co. in "The Maid of the Mountains."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"What Cheer."

STRATFORD EMPIRE (rehearsal, 1).—Jose de Moracs, Masu, assisted by Yuri, Engel Bros., Grock and Partner, Moore and Roby, Elsie Bower, Rolf Slater.

SUNDERLAND EMPIRE (rehearsal, 1).—Gertie Gitana, Tom E. Hughes, O'Gorman Bros., and company as booked.

SWANSEA EMPIRE (rehearsal, 2).—Mayne and Sheridan, Fred Duprez, Togan and Geneva, L'Incognita and John Amadio, Frank H. Fox, James Stewart, Hadyn Wood and Dorothy Court.

VICTORIA PALACE (rehearsal, 11.30).—Coram, Frederic Bentley and Co., Osborne and Perryer, Archie Goodall, Van Dock, Teddy Stream, Jean Andrews, Cissy Lupino.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Come On, Steve," featuring Scott and Whaley.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Patches."

BRIGHTON HIPPODROME (rehearsal, 12).—G. P. Huntley and Co., Wee Three, Four Kadex, Arthur Gilroy, "Judge's Seal," Ernie Mayne, Arch Hill.

LEEDS HIPPODROME (rehearsal, 12).—Jennie Benson, Billy and Burke, Joseph Lee, Halma, Syd Walker, Five Cardinals, Harvard Holt and Kendrick.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Short and Sweet."

MANCHESTER PALACE (rehearsal, 11).—Moscovitch, Dorothy Lena, Bert Errol, Frank E. Franks, Audrey Knight, Hedges Bros. and Jacobson, Frank and Somers.

NEWCASTLE HIPPODROME (rehearsal, 12).—"Kiki."

PARIS ALHAMBRA.—Fortuge, Fran Ledent, La Ventura, Bouncing Dillons, Cycling Brunettes, Two Ascots, Takio, Gregory Ratoff Troupe, Sie Abbas, Ben Abdullah, Mme. Strakai, Axel Mirano, Signoret.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Edwin Lawrence, Len Carrodus, Violet Black, Dancing Demons, Mendez Troupe, St. Juste and Higgins, Esta Stella.

SHEFFIELD HIPPODROME (rehearsal, 12).—Hall and Turn, Fran Klint, Geo. Lee, Harry Claff, May Sherrard, Mumming Birds, Five Kaeths.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Jingles."

SOUTHEND HIPPODROME (rehearsal, 12).—"Spangles."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Anne Godfrey, Jerry and Co., Claude Williams, Victoria Carmen, Clarkson Rose, Rupert Ingalese, Geo. and Partner.

RAYMOND London Shortly.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Lew Lake presents "Les Rouges et Noirs" in "Splinters."

ATTERCLIFFE PALACE (rehearsal, 1).—Mart and Pep, Mabon and Morris, The Zetlands, Billy Rejane and Betty, Arthur James, Ida Conroy, J. E. Sutton.

BATH PALACE THEATRE (rehearsal, 1).—Martin and Castle, Pat and Joan, Jenkins Bros., Florence Irving, George Grogie, Paul Freeman.

DERBY HIPPODROME.—Kitty Spencer, Herbert Lee, Charlton, Edwards Trio, Mason and Bart, Bert Graves, Melford and Dodd.

DUNDEE KING'S THEATRE (rehearsal, 12).—Macdonald Watson and Company, "Hunky Dory."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Dick Ray's "Kick Off" revue.

EXETER HIPPODROME (rehearsal, 11).—Hymack, Hope Charteris and Eva Dickson, Dudley Dale, Smith and Walker, Rich. Taylor and Partner, Bracwell and Dolly.

GLASGOW PAVILION (rehearsal, 11).—Florrie Forde, Stewart Morton, Permane Brothers, Malvina, Olivette, Winter and Bunny.

KINGSTON EMPIRE (rehearsal, 12.30).—Rastelli, N. C. Slaughter and Co., Fugi Family, Lovick Jewels, Violet Trevengon, Arthur Brough, Rex London.

LLANDUDNO PALLADIUM (rehearsal, 12).—Cliff Berzac presents "The Eye-Opener."

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Carlton and Co., Billy Doust and Ella Butler, The Kobes, Harry Fieldes, Milly Gordon Trio, Harry Emeric, Kranton, Keith Wynne and Leslie.

LUTON PALACE THEATRE (rehearsal, 11).—Edward Williams, The Three Van Dammes, J. C. Morris, Steele and Watson.

NORTHAMPTON NEW THEATRE (rehearsal).

PENGE EMPIRE.—"Out to Win."

PETERBOROUGH EMPIRE (rehearsal, 1).—Terry Wilson, Cohan and Dorothy, D'Ordean, Duncan and Atkinson, Florrie Desmond, Jimmy Loft.

READING PALACE THEATRE. — Janice Hart and Frank O'Brian, Romani, Ethel Barton and Harry Carr's 8 Orchards, Walter Cranby, Harry Shirley and May Ramsome, Betty Hope and Sister, Lane and Shaw.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Julot and Piero, Lily Langtry, Claude Gardiner, Mooney and Holbein, Campbell and Scott, &c.

ERIC BARBER
IN
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". . . and the singing of Mr. Adrian Burgon is better than Musical Comedy often gives us."—*Daily Mail*
IRENE Co., HULL, Nov. 22, 1921.
". . . and a special word of praise is due to Mr. Adrian Burgon because of the unusually good singing to which he treats his audience."—*Eastern Morning News.*

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FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"THE PERSISTENT LOVERS."—Marks 9½.

George Clark Production (British). 6-reel drama, featuring Ivy Duke and Guy Newall.

GENERAL DESCRIPTION. — A commendable example of the British photo-play, with an interesting story, well acted.

STORY.—Audrey and Dick Manners meet for the first time during their holidays on the Norfolk Broads, and promptly fall in love with each other. Many delightful days are spent, and it is only when the holiday is waning that realities have to be faced. Dick is the penniless son of a poor parson, while Audrey for the first time divulges the fact that she is the daughter and heiress of a Duke. Dick, when he realises the gulf between himself and Audrey, becomes very downcast, but Audrey explains that she has sufficient means for both, and is willing to marry Dick at once. He, however, delays matters in order to start on a business career, and Audrey has not reckoned on the hostility of her father to her alliance with a penniless man. Indeed, her parent goes so far as to announce his daughter's engagement to a society dude whom she loathes, and she intimates her intention of punching the fellow's head the first time he enters the house. She fulfils her threat and so forces matters to a climax. Soon afterwards Audrey follows Dick—who had meanwhile become a gardener employed by a friend—and despite the efforts of her indignant parent, marries him.

ACTING.—Delightfully natural studies of Audrey and Dick are given by Miss Ivy Duke and Mr. Guy Newall, the support being excellent.

PHOTOGRAPHY.—Beautiful scenes on the Broads and rural Bucks are noteworthy features of an altogether fine production.

"IDEAL'S" SHORT FEATURES.—Marks 10.

Educational Films (American). Two-reel features, comprising drama, comedy, nature studies, and "novelties."

GENERAL DESCRIPTION.—A series of two-reel films, in the case of the dramatic variety being tabloid plays in which action is paramount, not an inch of padding being shown. The comedies are very amusing, closely-knit, and clean; the nature studies highly educational and informative; and the "novelties" thoroughly well deserving of their appelation. These latter consist of part cartoon and part photography, so skilfully blended as to make them of high "feature" interest. The one shown at the New Gallery on Thursday, entitled "JUST FOR FUN,"

is a vivid picture of Coney Island in the height of the holiday season, and is a real joy. Incidentally, it shows how far behind the British seaside resorts are in regard to original amusement devices—many of those seen in this film being non-existent on this side of the "Pond." Ideal are to be congratulated on their latest acquisition.

PHOTOGRAPHY.—Beautifully clear, and mechanically clever.

"THE LITTLE BROTHER OF GOD."—Marks 8.

F. Martin Thornton (American). 5-reel drama, featuring Fred Raynham and Mlle. Valia.

GENERAL DESCRIPTION.—A psychological study of a man's remorse at the end of a life of crime.

STORY.—"The Little Brother of God," in the jargon of the Cree Indians, denotes the working of Conscience—which, it has been truthfully said, "makes cowards of us all." In the case of Buff Bliss, who runs an illicit whisky traffic between Canada and the States, it takes full toll, and at the end of a life of crime and murder, when we make his acquaintance, Buff has become a coward indeed. Though still continuing his nefarious calling, he employs others to do his killing, setting one against the other, until he and Helen McFee, with an old Indian, are all that are left of his gang. The nerve-racked man takes to drink to deaden his conscience, but only succeeds in adding hysterical fear to his condition, and he eventually dies by his own hand, after a vision, in which he imagines he sees a procession of his dead victims.

ACTING.—Disappointing, the opportunities for powerful emotional presentation being missed. Support also mediocre.

PHOTOGRAPHY.—Some good exteriors.

"SOLDIERS OF FORTUNE."—Marks 9½.

Gaumont (American) production. 6 reels, featuring Anna P. Nilsson, Pauline Starke, Wallace Beery, and Norman Kerry.

GENERAL DESCRIPTION.—Thrilling and well-managed revolution drama, with plenty of "fight" scenes, and the love interest not neglected. The scenario is from the popular American novel by Richard Harding Davis.

STORY.—Robert Clay, civil engineer, and his colleague, MacWilliams, have succeeded in obtaining from President Alvarez a concession to work the Oloncho mine, on behalf of their millionaire employer, Theodore Langham. Langham comes out to view his mining prospects, bringing with him his family, consisting of Alice, whom Clay hopelessly loves, her younger sister Hope, and a brother Teddy. With them is Reginald King, whom Alice favours. The Langham party arrive to find a revolution in the air, caused by a disagreement between the President and rascally Mendoza, General of the Army. The disturbance becomes serious, putting the President, his wife, and the Americans into considerable danger, but through the splendid fighting and management of Clay, aided by MacWilliams, Langham, Teddy, and King, the rebel army is put to flight, and their leader, Mendoza, killed. As King shows much unexpected heroism during the scrimmage, Alice accepts him at his one hundred and first proposal; while Clay realises that Hope is quite as beautiful, and far more courageous than her sister and acts accordingly.

ACTING.—Norman Kerry makes full use of his opportunities for the display of acting and athletic powers; Anna P. Nilsson and Pauline Starke are well cast as queenly Alice and her attractive tomboy sister; and Wallace Beery is capital as the villainous Mendoza.

PHOTOGRAPHY.—Very fine.

"THE LANE THAT HAD NO TURNING."—Marks 9½.

Famous-Lasky (American) production. Five reels, featuring Agnes Ayres and star cast.

GENERAL DESCRIPTION. — Every advantage has been taken of the possibilities of Sir Gilbert Parker's original story. This film is one of those that will have a wide appeal.

STORY.—At the wedding feast of Louis Racine and his wife, Madlinette, in Canada, news comes of the death of an aristocratic relation of the family, whose title falls upon Louis, and who has left a bequest to Madlinette to enable her to tour Europe as a singer. The young couple are very happy; the only cloud on the horizon is Louis' dread of developing a family disease, which takes the form of a hump on the shoulder. At this point another claimant to the title of Seigneur de Pontiac appears, and Louis seizes on business as an excuse for remaining behind, while Madlinette visits Europe, although his real object is to undergo an operation, which is not successful. Madlinette returns a successful singer, and is horrified to behold her now deformed husband, but she gives up her chance of becoming famous in order to tend him. One day she discovers in the old house a will benefiting Fournel, the afore-mentioned claimant, which is stolen from her and taken to Fournel. She makes a desperate attempt to get this man to destroy the document, and eventually succeeds; but the fact of her visit to Fournel makes the sensitive Louis mad with jealousy, and the tragic end is that he murders a peasant and commits suicide. A suggestion of a happy ending, however, is made by the apparent interest that exists between Fournel and Madlinette.

ACTING.—Theodore Kolsloff gives a very effective and finished portrayal of Louis. Agnes Ayres is attractive and capable as usual.

PHOTOGRAPHY.—A splendid feature of the production.

"ACROSS TWO CONTINENTS."—Marks 9.

F.B.O. (American) production. Serial. Featuring Marie Walcamp.

GENERAL DESCRIPTION. — To judge from the first few episodes shown at the trade show, this serial has certain points that are unusually meritorious.

STORY.—The somewhat fascinating theme deals with the petals of a wondrous Japanese lotus-flower, which gives the possessor perpetual life. Unfortunately, though, these petals are scattered over the world, and it is the business of the rival parties, consisting of a professor who desires the secret, and the heroine, whose father has been cheated by the professor, to collect the flower, the durability of which, it may be as well to mention, is quite assured, since it is made of gold. All sort of obstacles necessarily appear in the path of the seekers.

ACTING.—Marie Walcamp is a splendidly virile actress, and does excellent work, being admirably supported by other members of the cast.

PHOTOGRAPHY.—First-class. Impressive Oriental settings, taken actually in China, Japan, &c., are a delightful feature.

GLEANINGS FROM FILMLAND.

Harry W. Ramsay.

Mr. Harry W. Ramsay, for a long period manager of Her Majesty's Theatre, Dundee, has been appointed manager of the Electra Cinema, Parkgate, Rotherham, and took over his duties on Monday, the 27th ult. The Electra is one of the circuit in which his brother, Mr. C. W. Ramsay, of Sheffield, is interested.

Maurice Elvey at Nice.

Maurice Elvey and his charming leading lady, Madge Stuart, with other Stoll notabilities, have left London for Nice. Here for the next three weeks, Mr. Elvey, whose celebrated "Fruitful Vine" production is now being shown all over Great Britain, will produce scenes in an important new production. Miss Stuart is to be his "leading lady" for life, as already announced, but the date of the wedding has been advanced from early in May to the end of the present month, as the bride-to-be, like so many other girls, feels that there may be something in the old superstition about May being an unlucky month.

Office Equipment.

For several important scenes in his new production, "When Greek Meets Greek," Mr. Walter West had installed at his studio an exact replica of a modern American business man's office. One particularly novel device was a patent strong box, which, when locked, cannot be moved unless it creates an unmistakable and unusual noise. Only the owner of the key can open the box without attention being called to the fact. Mr. West was so attracted by the device that he has had one specially designed as a souvenir for Miss Violet Hopson, who plays the leading part in the film.

Film Carnival at the Cecil.

The Carnival which is to be held at the Hotel Cecil on April 26 promises to be an unusually bright affair. All the well-known British film stars will be present, as well as a number of American and Continental artists. Valuable prizes are being offered to the public by Ivy Duke and Guy Newall, Violet Hopson and Walter West, J. Stuart Blackton, Constance Talmadge and Charles Ray, and for the best imitation of Jackie Coogan. Of course, the dance would not be complete without a film record of this, the first Kinema Club Carnival in London, and "shots" of the dancers will be filmed under special lights for inclusion in "Eve's Film Review" and the "Pathé Gazette." A special consignment of novelties is being dispatched from Paris for the occasion, and all sorts of "stunts" apart from the mannequin parade are being arranged.

ENTERTAINMENT FINANCE.

New Old Drury.

AMERICAN FILM TARIFF REJECTED.

There are undoubtedly faint signs of an improvement in trade, and careful observers are forecasting a recovery in the industrial world by the autumn, with a consequent increased demand for money.

There are also distinct signs of a revival of speculative interest on the part of the public, and among the tips going round I have heard South African mining and land shares mentioned and some of the smaller fry in the oil share market. Phœnix Oil have had a phenomenal jump, and are talked higher still on the bringing in of a third new producing well. Oil Trust, which have property contiguous to the Phœnix lands, have moved up sympathetically, and Havana Oils are also attracting notice amongst the small-priced shares.

In the South African section Transvaal Consolidated Lands are on the way to £1. A return of capital amounting to 2s. 6d. per share is being made shortly, and, as the tangible assets in addition are worth more than 32s. a share, the cash assets alone being worth 10s. a share, there is every justification for a rise in price.

New Old Drury.

Now that Old Drury is on the verge of greeting the public in its new reception dress, it is interesting to review the results of past years. The following is a list of dividends paid on the shares for the past 14 years:—

Year.	Rate per cent.	Year.	Rate per cent.
1907-8	10	1914-15	nil
1908-9	10	1915-16	6 2-3
1909-10	15*	1916-17	nil
1910-11	15*	1917-18	nil
1911-12	10	1918-19	15
1912-13	10	1919-20	10
1913-14	10	1920-21	10

* And an additional bonus of 5 per cent.

The last report showed a gross profit of £45,000, the largest ever earned by the company, the net sum being £34,800. After paying the 10 per cent. dividend, £25,400 was carried forward. This amount, added to £70,000 of liquid assets, was nearly sufficient to cover the rebuilding estimate. To make assurance doubly sure, the 5s. liability on the 124,000 15s. shares was called up, giving £31,000 in addition. The authorised and issued capital is now £125,000, and Sir Alfred Butt, the chairman, when he stated at the last meeting that the increased holding capacity of the theatre would be capable, he hoped, of earning an adequate return on the new capital, rather under than overstated the probabilities.

U.S. 30 Per Cent. Film Tax Dropped.

Another matter of importance that has caused some satisfaction recently is the dropping of the proposal in the New American Tariff Bill to levy a tax of 30 per cent. ad valorem on imported films. This proposal was finally rejected by the Senate Finance Committee, and replaced by a clause continuing the rates imposed under the existing tariff. These are 1c. a foot on positive prints, and 3c. a foot on exposed and developed negatives. This is very satisfactory news, for the proposed American duty was viewed with great disfavour by our film industry, and much ink has flowed in its denouncement. Strong protests have been made by British film makers, and the matter was on the way towards destroying the friendly relations which had been established between our picture people and our American cousins. Retaliation was suggested, and questions in Parliament were tabulated, but these will now die a natural death. That our attitude was justified certainly seems to be shown from the fact that many American producers protested at Washington against the heavy increase proposed.

BARTHOLOMEW LANE.

ALLIANCE FILM CORPORATION.

"The Bohemian Girl" Film.

Mr. Norman Wright presided at a luncheon given by the Alliance Film Corporation, Ltd., at the Royal Automobile Club, Pall Mall, on Friday, in connection with the forthcoming production of the British film, "The Bohemian Girl."

Mr. Harley Knoles, the managing director of the A.F.C., said he believed that "The Bohemian Girl" would be found to be one of the most beautiful romances ever screened. He was of opinion that if they could only get the great stage artists in England to come into the screen, and bring with them their intelligence in the representation of live characters, there would be nothing that could touch them. He was engaged five weeks in casting "The Bohemian Girl," and he ventured to say that even in America it would be found impossible to duplicate the cast. He believed this picture would be regarded as a triumph of English film production. He was of opinion that film pictures could be made in England quite up to the standard of those produced in any other country in the world.

After brief speeches by Sir Charles Higham, M.P., Sir Henry Newbould, M.P., and others,

Sir Walter de Frece, M.P., said he considered that the great danger the British film producing industry had to fear was the lack of support. If they could get the sympathy and encouragement of the British Press, they would have gone a long way towards securing the supremacy of British films. He believed there was no real reason why British productions should not achieve the position which had been won by the productions of other countries.

An Interesting Discovery.

Capt. Calvert, who is now directing the "British Screencraft" production of "Byron," made the interesting discovery quite accidentally the other day that the last theatrical producer to present any of Byron's works as stage plays was his grandfather, Charles Calvert. The discovery was made through a theatrical man who, learning that Calvert was doing the first film of "Byron," produced for his inspection the published manuscript of "Lord Byron's Historical Tragedy of Sardanopalus—Arranged for Representation by Charles Calvert." On the back of the book there are also particulars of Mr. Charles Calvert's representations of "Manfred," "The Two Foscari," and "The Deformed Transformed." According to contemporary reports these stage representations were very fine.

THE WEEK'S RACING.

The Holiday Meetings.

THE CLASSIC COLTS.

The Newmarket Craven Meeting brought more than its usual quota of classic aspirants into the limelight. While one or two fully justified all the good things that have been said about them, the performance of others has rudely shaken confidence in their ability to take a winning hand in the disposal of some of the big weight-for-age races of the year.

Captain Cuttle made many new friends when simply smothering his field in the Wood Ditton Stakes. True, the opposition was feeble in the extreme, and there is no need to go into ecstacies, but the colt could do no more than win with supreme ease. He did quite enough to show that he has come on in quite the right way, and, while dwelling on Captain Cuttle, one is bound to think back to the fine race he gave Collaborator over six furlongs at Doncaster last September. They then met at level weights, and for a first appearance Captain Cuttle put up a great battle. We saw last week what manner of horse Collaborator is, and, whatever Captain Cuttle may be when asked to travel longer distance, he will assuredly want a lot of beating on Two Thousand Guineas day.

Later in the week the Craven Stakes brought Tamar, Lembach, and the costly purchase Blue Ensign in evidence, all three of them engaged in the Two Thousand Guineas, Derby, and St. Leger, and, whatever may happen with Tamar, the other pair can surely be put out of court for the big race a fortnight hence, although the fact that Lembach was giving the other pair a full stone and a pound should not be overlooked. Neither of the three could live the pace with Collaborator, who, like Lembach, was conceding over a stone to the rest, and the verdict at the finish was: Collaborator 1, Tamar 2, Triumph 3; won five lengths, three lengths between second and third. Collaborator—unfortunately for his owner, Sir William Cook—holds on classic engagements, and the point is whether we accept it that Tamar will improve beyond normal and assert himself over the longer distance at Epsom, or whether we row in with Captain Cuttle, on the ground that he was practically the equal of Collaborator at level weights as a two-year-old, and that he is palpably well now and likely to improve more than most. So far as the Two Thousand Guineas is concerned, he certainly looks to hold the trump card as between the pair. Whether he will stay the extra half-mile at Epsom is another matter. There Lord Astor's colt may come into his own and compensate for the disappointments with Buchan and Craig-an-Eran.

Not that they will have everything their own way in either the Two Thousand Guineas or Derby. Polyhistor ran by no means badly at Newbury when giving a lot of weight away, and Mr. S. Joel has also Pondoland in both races. Drake's Drum has not yet been sounded, and he was a colt of tremendous promise last year, while there is the Greenham Stakes winner, Weathervane, and when it comes to Epsom Re-echo can enter the lists, together with Scamp and others that have shown real ability.

When Francis Joseph raced Marcia and Wee Mon home for the Crawfurd Handicap we probably saw a nice little hand that will bear playing out over the next few weeks. All three can hop along over this distance at a rare pace. Francis Joseph may go on to something better, and both second and third look certain to win a nice race in the next few weeks.

Devizes put in a fine performance when running home an easy winner of the Babraham Stakes under the welter burden of 9st. 9lb. That he is a good horse is certain, and Virginie and Bowood may well have done better than appears at a first glance. Both are being handicapped very temptingly just now, and there will not always be a Devizes to bar the way.

We have seen some very warm two-year-old platers out this season, and both Larkspur II. colt and Discobolus followed up their earlier successes., Larkspur II. colt winning the Ashley Stakes and Discobolus the Two-Year-Old Plate. Another that made his début during the week was Bsidge of Dun, who simply ran clean away with his race and was afterwards bought in for 1,000 guineas. The small fry do not stand much chance with such as these.

We had a fair measure of success during the week, Wee Laddie winning in good style for us on Wednesday, Surcoat being beaten by the shortest of heads for the Flying Handicap in spite of his tower of weight, and Sergeant Murphy gallantly footing the bill all round by winning the Scottish Grand National 'Chase at the nice price of 8 to 1.

Only a slight breather at the end of the week and we come on a plethora of flat racing, no less than three meetings running concurrently on Monday and two of them clashing on Tuesday with the Epsom Spring Meeting. It is doubly unfortunate that Epsom could not have been given a clear run, as in general years. Racing folk all over the country look to this fixture as a special item, and both the Great Metropolitan Stakes and City and Suburban rank amongst the important events of the year, at any rate so far as handicaps are concerned.

Now to find a winner or two at Leicester, which provides, as usual, a very interesting programme.

On the first day the Durham Plate should afford STAR REGAL a consolation prize for his defeat by Wee Laddie last week. He is a nice colt, and, whether he wins this or not, is one to follow up. On Thursday, for the Leicestershire Handicap Plate, I can see nothing better than Will Somers, who ran a good second to Humpty Dumpty at Derby and will be better suited by this severer course. His old opponent, Humpty Dumpty, with his penalty, will be giving him another 7lb., but Cottrill also has Proconsul in the race, and this is probably where the danger will come from. Back WILL SOMERS each way.

At Kempton on Monday the Queen's Prize is the principal item, but with several stables doubly and trebly represented it is a difficult race to deal with several days ahead. TRESPASSER likes the course, and is expected to want a lot of beating despite his rise in weight, while the second and third in the Babraham Plate, Virginie and Bowood, look sound each-way chances if they run.

At Birmingham, VERTIGO holds a nice chance for the Birmingham Spring Handicap.

At Epsom, on Tuesday, a likely trio in the Tadworth Plate are Wee Mon, Orby's Pride, and Isle of Wight, and WEE MON each way should show a profit. The Great Metropolitan Stakes is very open, but FLINT JACK is sure to keep the best of them busy, and he is certainly worth a little each-way investment.

MUSICAL INSTRUMENT PRICE LISTS.

Messrs. Barnett, Samuel & Sons, Ltd., of Worship-street, E.C., have just issued two illustrated booklets, one being a supplementary list to their main catalogue, and giving particulars of John Grey & Sons' banjos and kindred instruments. Noteworthy progress both in design and system of construction is shown by the models, of which there is a large variety to choose from. The other booklet contains full information relating to John Grey & Sons' band instruments for Boy Scouts and Lads' Brigades. The drums and fifes and brass instruments are specially designed to meet the requirements of the youthful musicians, and while attaining the highest standard of manufacture the prices are the lowest obtaining anywhere to-day.

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At the Clare-street Picture House, Bristol, on Wednesday last, a company of prominent citizens, including the Lord Mayor, gathered to witness the first demonstration of the Humfriess Colour Process, invented by R. Humphrey and Claude Trieste Greene.

A number of examples were shown, including some fine studies of fruit, flowers and butterflies, which excited great admiration. A view of London, and some hunting scenes were also good, showing how the new process can render almost faithfully even the neutral tints of a street or country scene. The value of the process in pictures of an historical character was shown by a group of ladies in old-time dresses, the varied costumes in their natural colours making quite a brilliant scene. Some portraits and farmyard studies were also given.

The demonstration was entirely successful from the public point of view, many of the pictures were greeted with considerable applause, and at the end the Lord Mayor, in thanking the inventors for the fine exhibition they had given, wished them every success.

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—April 10, Emp., Kilburn; 17, Alex., Stoke Newington.
* AMBROSE APPLEJOHN'S ADVENTURE.—April 3, T.R., Birmingham.
* ARCADIANS (NORTH). — April 17, Prince's, Bristol.
BAULDY.—April 10, Pav., Ayr.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—April 17, T.R., Bury.
BELLE OF MADRID.—April 10, Empire, Ashton-u.-Lyne; 17, Empire, West Bromwich.
* BELLE OF NEW YORK.—April 10, Grand, Brighton; 17, Grand, Swansea.
* BILL OF DIVORCEMENT.—April 10, T.R., Huddersfield; 17, R.T., Rochdale.
* BIRMINGHAM REPERTORY THEATRE CO.—April 10, T.R., Brighton.
* BLUE LAGOON (T. C. WRAY).—April 10, Bolton; 17, Belfast.
BROADWAY JONES.—April 10, Prince's, Bradford.
* BROWN SUGAR (LION, WALLS AND HENSON).—April 17, O.H., Cheltenham.
* BROWN SUGAR (MAINWARING-DUNSTAN).—April 10, Hip., Port Talbot; 17, Hip., Rugby.
* BULL-DOG DRUMMOND.—April 17, T.R., Bolton.
* CARL ROSA OPERA CO.—April 10, Lyceum, Edinburgh.
* CARL ROSA OPERA CO. — April 17, O.H., Southport.
CARNIVAL (MATHESON LANG).—April 17, Court, Wigan.
* CHARLEY'S AUNT.—April 10, Grand, Hull; 17, T.R., Huddersfield.
CHU CHIN CHOW.—April 17, Lyceum, Ipswich.
CRANE (HAMILTON) CO.—April 10, H.M., Carlisle; 17, H.M., Carlisle.
* DENVILLE REP. CO. (WHITE). —
* DENVILLE REP. CO. (ALFRED) (PINK).—
* DENVILLE REP. CO. (BLUE). —
* DENVILLE REP. CO (YELLOW).—
DIPPERS, THE.—April 10, Court, Warrington; 17, T.R., Bournemouth.
* DOLLAR PRINCESS, THE.—April 10, O.H., Northampton; 17, O.H., Leicester.
DORAN (CHARLES) SHAKESPEAREAN CO.—April 17, T.R., Leamington.
* D'OYLY CARTE OPERA CO.—April 10, Hip., Keighley; 17, Grand, Derby.
EDGE OF BEYOND, THE.—April 10, P.O.W., Birmingham.
* ELEVENTH COMMANDMENT.—April 17, T.R., Worthing.
ELIZA COMES TO STAY (JACK ESMOND'S).—April 10, T.R., Bournemouth; 17, Art., Woolwich.
* FAIR AND WARMER.—April 10, T.R., York; 17, Royalty, Barrow.
* FAITHFUL HEART.—April 10, T.R., Glasgow; 17, Gaiety, Dublin.
* FORBES-ROBERTSON (FRANK) AND CO.—April 10, T.R., Bury; 17, T.R., Bath.
FRENCH LEAVE.—April 20, Palace, Dorchester (5).
* GABRIELLE.—April 10, Grand, Blackpool; 17, T.R., Nottingham.
* GARDEN OF ALLAH. — April 10, Prince's, Bristol; 17, T.R., Blackburn.
* GIPSY PRINCESS (IMESON).—April 17, Grand, Swansea.
* GIPSY PRINCESS, THE (L.M.S.). — April 17 Grand, Hull.
GIRL O' MY HEART.—April 10, T.R., Aston.
GOLDEN MOTH, THE.—April 10, Court, Liverpool; 17, Court, Liverpool.
GREAT ADVENTURE.—April 10, W.P., Brighton.
* HILL MITCHELSON (E.) REPERTORY CO.).—April 10 and 17, T.R., Leicester.
* HUNKY DORY.—April 17, King's, Dundee.
IRVING (MISS ETHEL AND CO.).—April 10, His Maj., Aberdeen; 17, H.M., Aberdeen.
* JEFFERSONS, THE. — April 10, Art., Woolwich; 17, Palace, Redditch.
KID OF ARIZONA.—April 10, O.H., Tunbridge Wells.
* KIKI.—April 10, Hip., Liverpool.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—April 10, T.R., Blackburn; 17, P.O.W., Grimsby.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL). — April 17, Guildford.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—April 10, Grand, Oldham; 17, T.R., Halifax.
* LADY OF THE ROSE.—April 10, T.R., Newcastle; 17, Grand, Blackpool.
* LILAC DOMINO (BUTT).—April 10, T.R., Nottingham; 17, P.O.W., Birmingham.
* LITTLE BIT OF FLUFF.—April 10, Emp., Penge; 17, Bristol.
* LONDON'S GRAND GUIGNOL.—April 10, Palace, Ramsgate; 17, Gaiety, Hastings.
* LORD RICHARD IN THE PANTRY.—April 10, T.R., Birmingham.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—April 10, D.P., Eastbourne; 17, W.P., Brighton.
* MARY (BUTT).—April 10, Grand, Leeds; 17, T.R., Newcastle.
* MY OLD DUTCH (CHEVALIER).—April 10, P.O.W., Grimsby; 17, Palace Pier, Brighton.
* NIGHT OUT, A (T. C. WRAY).—April 10, T.R., Rochdale; 17, Oldham.
* NIGHTIE-NIGHT.—April 10, Alhambra, Glasgow.
* NIGHTIE-NIGHT.—April 10, O.H., Southport; 17, O.H., Coventry.
* NOTHING BUT THE TRUTH.—April 19, O.H., Scarborough.
* O'MARA OPERA CO.—April 10, Liverpool.
* PADDY THE NEXT BEST THING (RED).—April 17, Grand, Nelson.
* PARTNERS, THE. — April 10, Art., Woolwich; 17, Palace, Redditch.
PHILLIPS (H. B.) OPERA CO.—April 17, Pleas. G., Folkestone.
* PRIVATE SECRETARY, THE.—April 10, Lyceum, Newport; 17, T.R., Exeter.
RIDDING OPERA CO.—April 10, T.R., Blyth; 17, Hip., Selby.
* ROMANCE.—April 10, T.R., Guildford; 17, Aquarium, Yarmouth.
* ROSE OF ARABY.—April 10, Hip., Birkenhead.
* ROYAL DIVORCE, A.—April 10, T.R., Norwich; 17, T.R., Birmingham.
* SALLY (GROSSMITH AND MALONE). —April 10, T.R., Leeds; 17, King's, Glasgow.
* SAVAGE AND THE WOMAN.—April 10, Hip., Poplar.
SIGN OF THE CROSS.—April 10, Emp., Preston; 17, Prince's, Bradford.
* SIGN ON THE DOOR.—April 10, T.R., Portsmouth; 17, T.R., Brighton.
* SOUTHERN MAID, THE.—April 10, T.R., Windsor; 17, Hip., Richmond.
* SYBIL.—April 10, Palace, Burnley; 17, Grand O.H., Middlesbrough.
TERRY (FRED) CO. — April 10, O.H., Blackpool; 17, O.H., Blackpool.
* THANK YOU, PHILLIPS.—April 10, O.H., Leicester; 17, King's, Edinburgh.
* TO-NIGHT'S THE NIGHT.—April 17, Metro., Bootle.
UNCLE TOM'S CABIN.—April 10, Pal., Newcastle.
UNDER DOG, THE.—April 17, T.R., York.
VERY IDEA, THE.—April 10, Aquarium, Yarmouth.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—April 10, Alex., Hull; 17, North Shields.
WEEK-END, A (E. W. WADDY CO.).—April 10, T.R., Worthing; 17, Exchange, Chichester.
WHEN KNIGHTS WERE BOLD.—April 10, O.H., Scarborough.
* WOMAN TO WOMAN.—April 17, County, Reading.
* WRONG NUMBER. — April 17, New, Cardiff.
YOUNG PERSON IN PINK.—April 10, Pleas. Gdns., Folkestone.
ZAZA.—April 10, T.R., Sheffield.

REVUES.

* ALL ABOARD.—April 10, Hippo., Bolton; 17, Empire, Dublin.
ALL BLACK.—April 10, Pav., Leicester.
ALL PUT.—April 10, Palace, Watford.
* BEHIND THE SCENES.—April 10, County, Bedford; 17, Grand, Luton.
BOW-WOW.—April 10, Queen's Park, Manchester.
BRAN PIE.—April 10, King's, Dundee; 17, Emp., Edinburgh.
BUBBLE AND SQUEAK.—April 10, O.H., Dudley.
BUCCANEERS, THE.—April 10, Emp., York.
* CHARLIE GOES EAST.—April 10, Palace, Chelsea.
* COME ON, STEVE.—April 10, Empire, Gateshead; 17, Empire, West Hartlepool.
CRACKERS.—April 10, T.R., Barnsley; 17, Grand, Stockton.
DAINTY ANKLES.—April 10, Hip., Norwich.
DINKIE DARLING.—April 10, Hippo., Norwich; 17, Hip., Ipswich.
DON'T WORRY.—April 10, Crown, Eccles; 17, Queen's Park Hip., Manchester.
EAST AND WEST.—April 10, Hip., Chesterfield.
FUN-SHOP, THE.—April 10, Emp., South Shields.
GAY OSTEND.—April 10, Grand, Halifax.
* GO AS YOU PLEASE.—April 10, Hip., Derby.
GOLDEN GLITTERS. — April 10, Queen's, Castleford.
HEADS OR TAILS.—April 10, O.H., Coventry.
HELLO CHARLIE!—April 10, T.R., Macclesfield.
HELLO! VENUS.—April 17, Empire, Aston-u.-Lyne.
* HIGH HEELS AND STOCKINGS.—April 10, Pav., Liverpool; 17, King's, Longsight.
* IT.—April 10, Hip., Leigh; 17, Hip., Crewe.
* JACK OF ALL TRADES.—April 10, Hippo., Brighton.
JOY-BELLS.—April 10, Hip., Woolwich.
KEEP IT GOING.—April 10, Grand, Luton.
* KICK OFF.—April 17, T.R., Edinburgh.
KINEMA KID.—April 10, Hip., Dover.
* (K)NIGHT OF THE GARTER.—April 10, T.R., St. Helens; 17, Grand, Mansfield.
LADS OF THE VILLAGE.—April 10, New, Northampton.
* LEAGUE OF NOTIONS.—April 10, Emp., Stratford.
LONDON TO BAGHDAD.—April 10, Hip., Golders Green; 17, Hippo., Poplar.
ME AND MY GAL.—April 10, Hip., Putney.
MR. TOWER OF LONDON.—April 10, Stoke Newington; 17, Devonport.
ODDS AND ENDS.—April 10, Grand, Doncaster.
OH! DOLLY.—April 10, Hip., Mexborough; 17, T.R., Sunderland.
OH! I!—April 10, Hip., Salford; 17, Crown, Eccles.
OH! LAUGH!—April 10, Th., Worcester.
* O.K.—April 10, Worcester; 17, Widnes.
* PINS AND NEEDLES.—April 10, Hip., Sheffield; 17, T.R., Plymouth.
* RED-HEADS.—April 10, Emp., Sunderland.
ROCKETS.—April 10, Olympia, Liverpool.
ROMANY MAID, THE.—April 10, Pal., Bath.
ROSE-PETALS.—April 10, Hip., Boscombe.
ROUNDABOUT, THE.—April 10, Palace, Plymouth.
* SAMMY IN SOCIETY.—April 17, Hip., Salford.
SEE YOU LATER.—April 10, Hippo., Preston; 17, Osbourne, Manchester.
SHIP AHOY!—April 10, Palace, Battersea.
SKY-HIGH.—April 10, T.R., Rochdale.
SPARKLETS (CURRIES' ENTERPRISES, LTD.).—April 10, King's, Manchester.
* SPLINTERS OF 1922.—April 10, Emp., Holborn.
* STOCKPOT, THE.—April 10, Hip., Southend.
TAKE ALL.—April 10, Grand, Walsall.
TALK TO YOURSELF.—April 10, Emp., Burnley.
THERE YOU ARE, THEN.—April 10, Palace, Warrington.
TIDDLEY WINKS.—April 10, Pav., Ashton-u.-Lyne.
TWIDDLEY BITS.—April 10, Hippo., Balham.
WEDDING BELL(E)S.—April 10, Hip., Norwich; 17, Hip., Ipswich.
WHAT A NIGHT!—April 10, Osbourne, Manchester.

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HANWELL DRAMATIC AND MUSICAL SOCIETY.

Members of the Hanwell Dramatic and Musical Society gave a good performance of the comedy "Dr. Wake's Patient" at Park Theatre on Wednesday, the 5th, in aid of Hanwell's local hospital.

From the large cast special mention should be made of the splendid acting of Dorothy Sorel as Lady Gerania. She was ably supported by Mr. Harry Gillmore as Dr. Forrester Wake. The character of Mrs Wake was sympathetically played by Nellie Humphreys. Mr. Jack Sealey was an outstanding success as Farmer Wake. The part of the Countess St. Olbyn was ably undertaken by Betty Jeffries. Mr. James Britton was a dignified Earl of St. Olbyn, and a word of praise is due to Graham Jeffries for a good interpretation of the part of Duff Wynterden. Minnie Symes gave a pleasing rendering of the picturesque caracter of the gipsy. To Alfred Symes was entrusted the part of the Bishop, which was played with a clever conception of that amusing personality. Maisie Bramwell was a charming Harriet Bronson. The minor parts were all capably handled, and special mention should be made of the settings, the Bay Hotel scene being particularly effective. The production was under the direction of Mr. Jack Sealey.

"The Stranded Actor."

The March issue of "The Drama", the organ of the British Drama League, contains an article on "The Stranded Actor," by Mr. Alfred Lugg, secretary of the A.A., who urges the importance of co-operation between the League and his own Association. He suggests that members of the League should report all matters of stranded companies to the A.A., which would, he believes, assist enormously the efforts which are being made to put the bogus manager off the road.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Angelina, Mdlle. Alice
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Arkell, Mr. A.
Atalanta, Madame
Auber, Mr. Fred.
Baker, Mr. Chris
Bandmaster, Imperial
Barber, Mr. H. H.
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Bartlett, Mr. Hubert
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Chart, Mr. H. Nye
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TOYNBEE DRAMATIC SOCIETY.

In aid of the Actors' Orphanage, the Toynbee Dramatic Society gave, at Cripplegate Theatre, a very careful and creditable performance of Herbert Swears' arresting drama, "The Unknown Quantity." The character of the single-minded, womanly Aunt Kate Hasbrow stood out prominently, being most sympathetically and charmingly enacted by Miss Hannah Dancyger; and the part of the pretty butterfly wife Joyce was delightfully played by Miss Bella Davies. The strong, silent husband, Geoffrey Ffoliot, was very deliberately depicted by Mr. Frederick Nutting, with an underlying suggestion of strength. Mr. Geo. M. Shreiber gave a clever and amusing, but not altogether convincing, performance as Harvey Jessop, J.P., and Mr. Lewis Phillips displayed unexpected warmth and feeling in the final scene as the rascally philanderer, Lawrence Deeming, alias Jasper Latrobe. Miss Muriel Ferguson was mildly amusing as the maid Thompson, and Mr. Ernest Warshaw stage managed, and Mr. Thomas Everard's orchestra played selections during the evening.

ABERYSTWYTH OPERATIC AND DRAMATIC SOCIETY.

The Aberystwyth Amateur Operatic and Dramatic Society have many successes standing to their credit, but none of their performances have been more praiseworthy than the three of Gilbert and Sullivan's opera, "H.M.S. Pinafore," played to packed houses at the Aberystwyth Coliseum recently. Mr. G. Stephen Evans, A.R.C.O., is the honorary conductor and producer. Miss Myfanwy Ellis is to be heartily congratulated on her representation of Little Buttercup, her singing and acting leaving nothing to be desired. Mrs. Saunders as Josephine captivated all with her charming manner, her pleasing voice, and clear enunciation. Mr. Teviotdale again appeared as Sir Joseph Porter, and brought down the house with his excellent portrayal. Captain Cocoran was in the safe hands of Captain H. F. Stimson. His accomplished singing, especially in the duets with Josephine and Dick Deadeye, showed him to be the possessor of a good flexible baritone voice, while his bearing and his acting marked him out as an ideal Captain in the "Queen's Navee." As Ralph Rackstraw Mr. D. J. Morgan acted and sang admirably, his beautiful tenor voice being heard to much advantage. Mr. Chambers gave a fine interpretation of Dick Deadeye. Mr. Tom Garner as Bill Bobstay was excellent, while the parts of Tom Tucker and Hebe, taken by Miss Jessie McPherson and Miss C. O. Jones, respectively, were made the most of.

CROYDON LIGHT OPERA CLUB.

Croydon is to be congratulated on its Light Opera Club, which recently gave its first performance at the Croydon Public Hall with marked success.

"Patience" was the selected opera, two performances of which were given. The club is fortunate in that Sir Fredk. Cowen has consented to act as president, and it also has the assistance of Mr. Cairn-James, an old "Gilbertian," whose stage experience is of the greatest value to the club. With Mr. Leslie Smith as musical director and Mr. D. B. Robinson as an energetic secretary, the club should have a brilliant future in store.

Miss Elsie Short, who undertook the part of Patience, torn amidst love and duty, was a decided success, as was also Miss Cecilie Warren, who played Lady Angela. Their duet, "Love Was a Little Boy," was well rendered. Miss Gertrude Whitworth was in every way adapted for the part of Lady Jane, as was proved when she carried Bunthorne off over her shoulder. Her mellow voice and her conception of the part were very good, though at times her articulation was not quite clear. Mr. Howard Cundell as the Fleshy Poet and Mr. Spurgeon Parker as the Idyllic Poet were both very successful.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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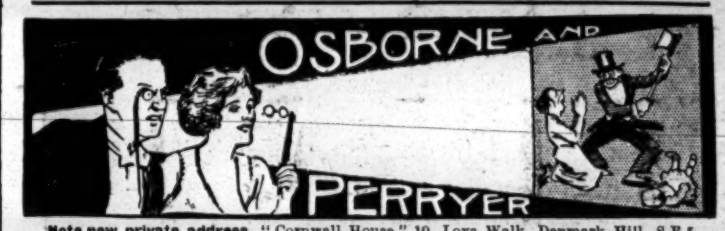

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"GETTING MARRIED TO-MORROW MORNING."
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EAST HAM PALACE.
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"What's the matter with a Horse."
Next, SOUTH LONDON PALACE
Agents, F. & H. REEVES & LAMPORT.

KIRALFY

CALVIN - - - VERONA

returning from their American and Canadian Tour, will appear Easter Week at the

KENNINGTON THEATRE.

MANAGERS INVITED.

TELEGRAMS: OSWASTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7545 (2 lines).

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Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 17, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Augustus Yorke and Co. in "Memories," Clothilde and Alexandre Sakharoff, Ella Retford, Eric Barber and Co. in "The Village Dramatic Society," Jock McKay, Gintaro, Winston's Water Lions, Roxy La Rocca, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
Scala and Lillian, Mullaney Brothers, Page's Animated Dolls, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Joe and Johnny, Kenna Bros., Katrina, Mott and Kilroy, Beaucaire's Butlers, Frank Maura, Jack Stocks, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Company as booked.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Company as booked.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for:—
Company as booked.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
10 Loonies, Mia Sylva, Fyne and Hurley, O'Neil and Thayer, Macfori's Magical Clock, Valsery, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
Wyn and Ivy, Madeline Collins, Pichet and Scale, Rosie Lloyd, Bioscope.
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.

Rehearsal at 12.30 p.m. for:—
Rich Hayes, Keyes and Kodey, Bernhard and Young, Gillie Potter, Bell-Air-Trio, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10.0 a.m. for:—
Hetty King, New York Havana Band, Jay Laurier, Herbert Clifton, Gene Gerrard, "Disorderly Room," Lee and Steadman, Mutt and Jeff, Dan Whitley, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the House to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—

25, CHARING CROSS ROAD, W.C.

Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, April 17, 1922.

LONDON PAVILION.

C. B. Cochran's production
"Fun of the Fayre."

OXFORD.

C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.

Rehearsal at 12.15.
Herman Darewski and Co. The Claeres Trio. Hayden and Nevard. Evelyn May. Those Four. Clovelly Girls, etc.

CHELSEA PALACE.

Rehearsal at 12.
Company as booked.

SOUTH LONDON.

Rehearsal at 12.
Carl Hertz. Dick Henderson. Cole and Robbins. Woodward and Page. Key and Keyworth. The Martinis. Delafo.

BRIXTON EMPRESS.

Rehearsal at 12
Horace Hunter and Co. in "The Unexpected." The Royal Welsh Ladies' Choir. Hale Bros. and Ryan. Four Sisters Martelloni. Kitty Curtis. Two Cures. Laurance Glen. Lecardo Bros.

EUSTON.

Rehearsal at 12.
Sam Mayo. La Petite Nina. Bella Bijou presents "The Handful." Dan Bros. and Sherry. The Lisbons. Bessie Mason. Dave Godfrey. Sandy Rowan.

EAST HAM.

Rehearsal at 12.
Noni and Horace. Franco Piper. Haley's Juveniles. Kazrac and Palmer. Selig and Hart. Jessie Allan. Rocco and La Mare-ky. Dolly Victoria and Brother.

TOTTENHAM.

Rehearsal at 12.
Hilda Stewart and Co in "The Woman and the Apple." Medini Trio. The Mazuz and Mazette Three. The Princess Trio. Maud Hughes. Tho. Ward. Jack Warman. Yelson Trio.

WALTHAMSTOW PALACE.

Rehearsal at 1.
Con. Ingham and Co. in "Misery & Co," Payne and Hilliard. Wells and Eclair Twins. Five Bombays. Bobbie Kerrigan. Dave Stewart. Charlbert Bros. Billy and Doris Harley.

WATFORD PALACE.

Rehearsal at 2.30.
British Vaudeville Productions present "Joy Bells."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening

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OUR PORTRAIT GALLERY.

Ed. P. Durham.

We are pleased to include in our portrait gallery the popular manager of Edmonton Empire. Mr Durham wrote us the other day pointing out the necessity, in these strenuous days, of giving the public plenty of variety in their musical fare. Incidentally, Mr. Durham pays Feldmanism a weekly tribute inasmuch as he depends on our catalogue for the majority of his instrumental selections, which are splendidly "put over" by the excellent orchestra under the capable direction of Stanley Gordon.

Peggy Dane.

As principal girl in pantomime, Miss Dane scored an emphatic success, particularly in vocal connection. Her principal numbers were "Mammy's Arms," 'Down the Trail," and "Linger a Little Longer," all of which she is still featuring with consistent success. Miss Dane has always been an enthusiastic Feldmanist. Intuitively she feels that Feldmanism and success go hand in hand. We take this opportunity of congratulating this capable and conscientious performer on her artistic work in Feldman songs

FOOTLIGHT FLASHES.

A Change Coming.

If what we hear is true—and we have no reason to doubt the authenticity of our information—certain reforms will shortly be introduced in connection with music-hall activities. *Moreover, these reforms will be all to the good!*

ED. P. DURHAM.

Welcome!

To Sophie Tucker, who arrived from the States the other day. One of Miss Tucker's first duties was to visit Feldman Building. You will know all about the result of that visit when you hear her! Sophie says Feldman's is sure the musical mint.

The Royal Violinist.

It is interesting to note that Elsie Southgate is featuring "The Sheik" at all her engagements. The Royal Violinist makes a distinctive feature of this popular fox-trot number which, we understand, is the first fox-trot she has ever programmed.

Another Henderson Hit.

Dick Henderson paid us a welcome call the other day, and took occasion to congratulate us on "Old Pal," which, he says, has proved a wonderful success in his act. Incidentally, Dick has taken up "That's How I Believe in You," and it also is proving a real Henderson hit.

Favoured in Panto.

It is significant that numerous performers are still featuring the numbers with which they found success in their pantomime engagements. The latest to write us in this connection is Daisy May, who says she wants to continue singing "Cuddle and Kiss," as it proved such a winner in panto. at Eastbourne. Miss May is now with "Crackers" Co., and is duplicating her Eastbourne success with "Cuddle and Kiss."

FELDMAN

NUMBERS FEATURED BY

THE VERSATILE

THREE

(This Week—Camberwell Palace),

Following their Successful Continental Tour.

WIMMIN!

DAISY DAYS

I WANT TO BE THE LEADER OF THE BAND

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Big Irish Ballad.

Quite appropriately, Brian O'Sullivan is scoring heavily with the new Irish ballad "It's Only a Step From Killarney to Heaven." Mr. O'Sullivan's act is bright and entertaining to open, and he makes an artistic close with the ballad referred to.

They Want More!

Edward Cooke, in the course of a breezy letter, says: "The biggest hit of the show, 'There You Are, Then!' is 'Mississippi,' sung by Lily Hartley, assisted by the Alabama Jazz Band, which is composed of Joan Bell (violin), Molly Malone (piano), Horace Welch (banjo) and Pat Lynch (drums). This combination is creating quite a sensation with 'Moonlight.' 'Ain't We Got Fun?' sung by Lily Hartley and Teddy Morris, is another gem. "We are coming to London Easter week, and want to be up to date with Feldmanism." Mr. Cooke adds that the show is booking so fast that he thinks of putting out another company. That's the result of including the right material!

Gets Big Laughs.

Mabel Marks, writing from the Kursaal, Whitley Bay, says she finds "Ma" gets big laughs there. (Same everywhere.) "Italian Skies" is another favoured of Miss Marks.

Concert Party Success.

May Royal, who heads the all-star cast in the Royal Vaudevillians Concert Party, is enthusiastic concerning "Kill 'Em With Kindness" and "You've Got To Be Cu[illegible]

PEGGY DANE.

As Well As Beautiful." Miss Royal wants "Ma" and "Wimmin" for inclusion also, and we feel sure she will find them all that she and her big public could desire.

Feldmanism In the Fleet.

Ferdie Ray, who writes from Klondyke Music Hall, Floriana, Malta, says: "I am still doing fine with 'Margie' and 'Avalon,' which I have made very popular with the Fleet. Feldman songs can be heard all day and night in the Mediterranean Sea, and the sailors are very keen on 'Mary Ann,' which I put on only last week." We are sending some more up-to-date numbers to Ferdie of the Fleet, and feel sure he and his friends in navy blue will find them tip-top.

"Fun Shop."

Matt Leamore, with Alf Ray's "Fun Shop" revue tells us they work "Mississippi" in their ship scene with great success, Freda Francis being the vocalist-in-chief.

Saturday Night Song.

J. P. Long and Maurice Scott are responsible for a new number in which Vera Wootton holds proprietary rights. "I Wonder What He'll Do On Saturday Night?" is the questioning title. There is plenty of real Wootton comedy in the song, and our own Vera knows just how to make the most of it.

"Backwards and Forwards."

Walter Williams has now introduced his new novelty song, "Backwards and Forwards," into "Fun of the Fayre," and a more rollicking success it would be difficult to imagine. Concert parties all over the country are hot on the trail of this original number, which is clearly "the goods" for them.

FELDMANISTS SHINE IN EVERY CLIME.

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